

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

DECEMBER 1966

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Season's
Greetings
to all**

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Sets in Order

462 No. Robertson Blvd., Los Angeles, California 90048



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

If I didn't know differently, I'd swear that your editorial, "The Longevity of True Art" (S.I.O. September 1966) had rolled right out of my typewriter. Certainly it expresses precisely what I have been trying to convey to my caller friends for lo! these many years...

It seems to me that, while we may get a certain amount of pleasure from new experiences, our greatest joy is to be found in an appreciation and a savoring of familiar things. This is probably why audiences at the opera and the symphony listen to the same repertoires year after year without tiring of of them. Interpretations and characterizations may vary somewhat but the basic composition is the same...

Thanks for trying to bring a glimmer of common sense to bear on a problem that is keeping square dancing from attaining the eminence it deserves.

Clarence Metcalf
Sharon, Mass.

Dear Editor:

... We enjoy your magazine Sets in Order more than any other we have read. It is well worth the price to any one — especially a dancer.

S. J. and Lois Keith
Raleigh, N.C.

Dear Editor:

For over a year now, Glenn Cooke of Manasquan, N.J., has donated his time and talent to teach a group of handicapped people to square dance. Neither he nor any of the dancers had any experience with wheelchair dancing. Regular steps had to be adapted to wheelchair "steps." Music had to be carefully selected. Figures were tried and sometimes rejected but thru it all Glenn's sense of humor kept everyone happy.

Our group has now become skillful enough to entertain at children's hospitals, old age
(Please turn to page 50)

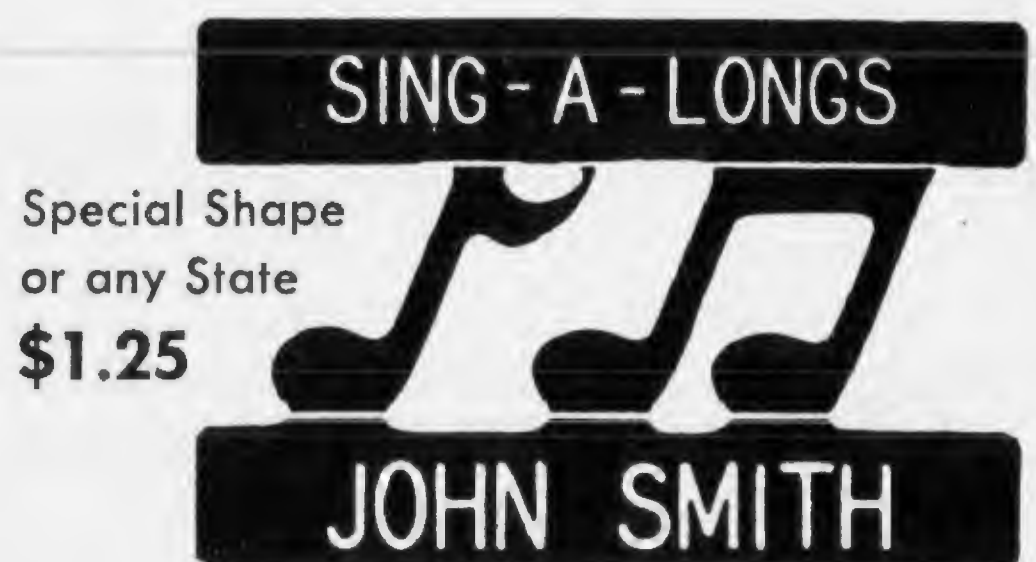
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**#2004 "NO PLACE LIKE
HAWAII"**

CALLED BY TOMMY STOYE



BEST SELLER LIST

#1099 "HI NEIGHBOR"

CALLED BY JERRY HELT

#1097 "MONKEY BUSINESS"

CALLED BY FENTON JONES

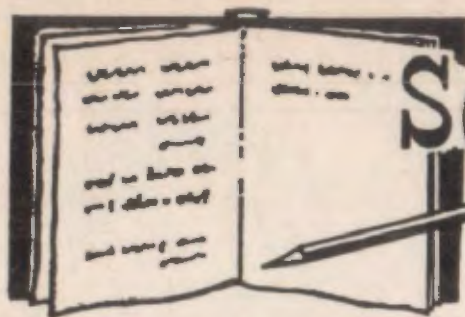
#2003 "SOLOMON LEVI"

FENTON "JONESY" JONES

#8555 "PHILADELPHIA STRUT"

MUSIC BY FRANK MESSINA

*"Merry Christmas
Everyone!"*



Square Dance Date Book

- Dec. 1—Squarenaders Guest Caller Dance
City Park Pavillion, Parkersburg, W.Va.
- Dec. 2—Pioneer Rounds Guest Caller Dance
Hayloft, Asbury Park, N.J.
- Dec. 2-3—6th Ann. Winter Wonderland S/ &
R/D Fest., City Park Gym, Shelby, N.C.
- Dec. 3—Denver Callers Assn. Ann. Christmas
Ball, Univ. Student Union, Denver, Colo.
- Dec. 3—Guest Caller Dance
Holiday Isle, Tucson, Ariz.
- Dec. 4—A-Square-D General Meeting
Leuder's Park, Compton, Calif.
- Dec. 11—Teenage Assn. Christmas Dance
Pomona, Calif.
- Dec. 16—1st Ann. S. Lafourche H.S. P.E. Fest.
SLH Gym, Galliano, La.
- Dec. 17-18—Panhandle C/ & T/ Assn. "Winter
Fling," Episcopal Church Conference Cent.
Amarillo, Texas
- Dec. 31—Gala New Year's Eve Party
Hayloft, Asbury Park, N.J.
- Dec. 31—Belles & Beaux New Year's Eve Party
Community Hall, Scottville, Mich.
- Dec. 31—South Dakota Assn. Guest Caller
Dance, Rapid City, So. Dakota

(Please turn to page 74)

ATTENTION — A GOOF

THE WORLD of automation caught us a bit off-guard a month or so ago and the wild Frankenstein monsters that constitute the printing presses which grind out each supplement of the official magazine of . . . appear to have gone on a wild binge.

To watch one of these giant presses work is pure fascination. A man pushes a button and then everybody steps clear and the machinery begins to send section after section of the magazine through the press and then on to racks where various 32-page sections are assembled into each final copy.

Somewhere along the line, the almost human gripping hands, which work by suction, became all thumbs and a number of copies inadvertently got through the printing plant with two section number threes and no section number two. That meant that pages one through eight were ok, but then one giant hiccup and the magazine jumped to page 21.

(Please turn to page 78)

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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GENERAL STAFF

| | |
|---------------------|------------------------|
| Editor | Bob Osgood |
| Assistant Editor | Helen Orem |
| Business Manager | Jay Orem |
| Advertising Manager | Marvin Franzen |
| Dancer's Walkthru | Becky Osgood |
| Subscriptions | Jane McDonald |
| Accounts | Joy Cramlet |
| Art Department | June Royston |
| Art Consultant | Frank Grundeen |
| Photographer | Joe Fadler |
| Art Advisors | Chas. Dillinger Assoc. |

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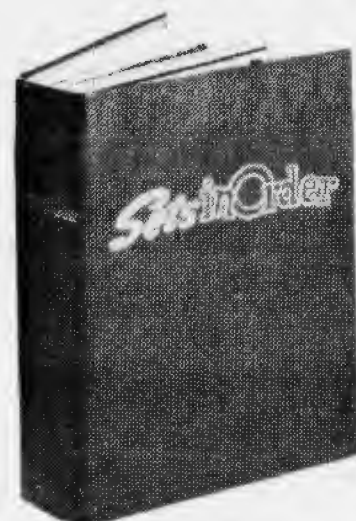
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SINGING CALL*

IT'S TRUE — MacGregor 1098

Key: B Flat

Tempo: 126

Range: High HD

Caller: Tommy Stoye

Low LB

Music: Standard 2/4 — Banjo, Piano, Drums, Accordion, Trumpet, Bass

Synopsis: Complete call printed in Workshop.

Comment: Good timing and smooth dancing to well played music and a familiar tune.

Rating: ☆☆☆

FOR YOU AND ME THE SUN WILL SHINE — Bogan 1201

Key: F

Tempo: 125

Range: High HD

Caller: Ham Wolfram

Low LB

Music: Western 2/4 — Accordion, Banjo, Drums, Piano, Bass

Synopsis: (Break) Circle — allemande — forward two for a thar star — shoot star, full around — pull corner by — allemande — promenade. (Figure) Side ladies chain — heads right and left thru — star thru — pass thru — split two, round one — lines go up and back — pass thru — wheel and deal — centers box the gnat — swing — promenade.

Comment: Adequate music to tune "Dear Hearts and Gentle People." Conventional dance patterns and timing.

Rating: ☆☆☆

IT'S LIKE HAVING YOU AROUND — Lore 1090

Key: B Flat

Tempo: 128

Range: High HD

Caller: Johnny Creel

Low LB

Music: Western 2/4 — Piano, Banjo, Drums, Bass, Guitar

Synopsis: (Break) Circle — allemande — do sa do (Please turn to page 66)

| | |
|-----|--|
| HF | |
| HE | |
| HD | |
| HC | |
| HB | |
| HA | |
| LG | |
| LF | |
| LE | |
| LD | |
| LC | |
| LB | |
| LA | |
| ELG | |
| ELF | |

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

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The equivalent to 16 pages of mimeographed material is professionally type-set and printed in every issue of *Sets in Order*. Every square dance in this special service is dancer-tested not once but twice by two different dance groups under expert supervision. In addition, the material is edited for variety, originality, and quality.

As a subscriber to *Sets in Order* you receive more than 550 different dances, drills, round dance routines, etc. The cost to you—only \$5.00 per year as a part of your regular *Sets in Order* subscription.

Of course you receive far more than just the Workshop section, and as a regular subscriber and regular reader, you know all these things. The reason we're pointing them out is in hopes that you will pass this word on to other callers and teachers in your area. Everyone needs and wants a good source of tested dance material. *Sets in Order* is by far the largest source with consistent quality and attention to the needs of today's caller-teacher. Thank you for passing the word on to others.

Sets in Order

462 No. Robertson Blvd. • Los Angeles, California 90048

IN ALL THE SQUARE DANCE WORLD NO FINER TRIP THAN...



...THIS...



- FRANCE
- GERMANY
- SWITZERLAND
- ITALY
- SPAIN
- ENGLAND
- IRELAND

It is with pleasure that Bob and Becky Osgood, now in their sixth year of planning trips abroad, announce that the dream trip-of-all-trips to Europe will include Frank and Carolyn Hamilton, Earl and Marion Johnston and Johnny and Marge LeClair as tour escorts.

Your descriptive itinerary of this once-in-a-lifetime tour (including some wonderful square dance events) was part of the November 1966 issue of *Sets in Order*. There never was a better way to see the world than in the company of other square dancers. Your hotels will be the finest, meals the most elegant, and you'll be seeing some of the grandest sights Europe has to offer with expert guides and your every comfort taken into consideration.

SQUARE DANCERS HOLIDAY IN EUROPE August 28-September 18, 1967

If you'd like an extra copy of the itinerary or additional ones for friends, write Square Dancer Holiday in Europe, 462 N. Robertson Blvd., Los Angeles, California 90048.



AIR FRANCE
THE WORLD'S LARGEST AIRLINE



AS I SEE IT

bob osgood

December 1966

FEW BUSINESSES TODAY can afford to survive without some form of "product control." The soft drink industry, realizing that one bad bottle of soda pop can do inestimable damage to its public image, spends thousands of dollars to be sure that every bottle of the carbonated beverage meets the standard requirements set up by its chemist.

Thousands of dollars are spent each year by the automobile manufacturers to make certain that each car bearing the name of the manufacturer is a good representative of that company's product. One "lemon" among all the perfectly satisfactory automobiles can set the industry back much time and many dollars.

Product control is important in square dancing too. One hundred callers in an area doing a completely satisfactory job can be "hurt" seriously by one caller misrepresenting the activity. Each person picking up a microphone is actually representing square dancing to all the people with whom he comes in contact. The impression he leaves with the people he works with must reflect not only on the activity but on all other serious minded teachers and callers.

One unusual facet of square dancing is that *anyone*, whether he has ten years of active participation in square dancing behind him or whether he knows little or nothing about the activity, can pick up a microphone, purchase a public address system, advertise for classes and attract people simply by advertising that "square dancing is available."

For years people have been concerned that the responsibility of being a caller can automatically belong to anyone who desires to take it. Those most interested in doing something about this feel that in order to retain respect there should be some standards achieved before a person is to be recognized as a caller.

Certainly a lawyer goes through a great deal

of study and work before he can pass his bar examination and earn the right to be called a lawyer. A C.P.A., in order to add those initials to his name, must earn them through respect and dedication. An architect, before he can add A.I.A. (American Institute of Architecture) after his signature, *must successfully prove his ability.*

And so it is that for many years those concerned about the future of square dancing have felt there should be some criteria, some standards, that would indicate a qualified caller.

Some of the proponents of this idea feel that this should be set up on a national basis with testing and controls put in the hands of a few who will serve as judges. We must disagree with this theory of procedure.

First: The dangers of allowing a few "judges" (selected how or by whom no one knows) to pass on the capability of all square dance callers far outweigh the glories of a certificate which rates an individual as either a *master caller* or an *apprentice caller* or something in between. This takes us back to the days of square dance contests when judges declared dancers *winners* and thus the *best* square dancers in a given area. These contests literally killed square dancing for many, many persons and it took years to revive the activity in some locales.

A caller's ability on timing and phrasing might be judged. However, callers' classes all over the United States are doing this all the time and, in addition, are helping callers to improve. A caller might be graded on how many thousands of calls he has memorized, but what has this proved? A caller might even be tested on his ability to meet a given set of circumstances or tests with a floor filled with dancers, but will this prove his ability to handle ten or twenty or a hundred different sets of circumstances which each caller faces continuously when he calls for so many dancers in so many different halls and cities?

And how can you possibly rate integrity, loyalty, honesty, understanding, and yes, even that unbeatable person-to-person necessity — a sense of humor?

We don't need judges and certificates; we do need communications and of this every worthwhile caller is aware. Communication doesn't come from an individual or an association telling someone what to do. Communication comes from a sharing of ideas; a little of the best from one person added to the best from his neighbor. Each time a group of callers gets together to talk, each time a local callers' association holds a Sunday discussion meeting, each time a caller-leader shares his experience personally or via the news media — this communication has a starting place. We would be the last to claim that the square dance world has reached its desired goal in the field of communicating and that there are not miles of room for improvement, but we seriously doubt that judges and certificates are the answer.

Second: We question that the problems of local callers can be answered completely on a national basis. True, similar standards might be adapted by groups throughout the world, but standards and problems are two different animals. Standards of values are items that all persons of integrity are willing to accept and try their level best to abide by. Problems generally arise from local sources and are best answered on the local level by local associations familiar with the background.

Almost without exception every callers' association now in existence has a set of standards or a code of ethics to which its members subscribe. Those few individual callers not interested in accepting such a code are certainly not going to be interested in accepting a national code. And how in the world can a national association administer a national set of standards or enforce it beyond what the local associations are now doing unless it is interested in national controls? Square dancing simply does not fall into such a category!

Third: We readily admit that square dancing is no longer a baby. It has long since discarded the fad garments and we, too, are interested and concerned that its future be a healthy, growing one. But we also know that we can never completely disregard the fact that this hobby is a folk activity — a recreation giving people pleasure through their own re-

sponse and ability to enjoy what the caller (or the record with calls) has to present.

There *must* be a sense of pride in the activity, a sense of responsibility to help keep square dancing wholesome and alive, which can be shared by every successful caller. Whether or not a caller has a fancy badge, a license or a certificate that *says* he is qualified, he must still prove himself among his peers, to the members of his local calling society and to his dancers. There is no other judge. To believe there is a magic reaction simply by joining a national association is pure myth and fantasy.

Speaking of Hobbies

CALLERS IN THEIR "off duty" hours often come up with rather surprising ways of using up spare time. Two rather varied examples came in recently — the first from reader Jay King who lives in Lexington, Massachusetts.

Jay, it seems, feels that callers quite frequently need to be jogged up to keep from falling into lazy habits of all kinds (ruts, is the word). He says, "One habit we find ourselves getting into is calling 'allemande lefts' only from a couple of favorite setups. We will call our allemandes preceded by a cross trail or perhaps a square thru three-quarters 'round, but only seldom (and sometimes by chance) do we call them from other arrangements."

Jay goes on about his project, explaining that there are many other arrangements available and that in the interest of giving variety to dancers, he has compiled the following list of allemande left *setups*. After reading them, it will be interesting to see if he overlooked any of your favorites. We'll be glad to print any good suggestions that come in.

Crosstrail to a . . .

With the lady on the left do a . . .

With the lady on the right do a . . .

Girls step across to a . . .

Men step across to a . . .

With the one you face do a . . .

Bend the line to a . . .

Cast off three-quarters to a . . .

Star thru and a . . .

Crosstrail, skip one girl and . . .

Square thru, right to partner pull by and . . .

Face your partner, she's your corner do a . . .

Square thru three-quarters to a . . . (girl in

front or girl on right)

Square thru five hands to a . . .

Pass thru to a . . .

Star thru, pass thru to a . . .

Left square thru to a . . .

Left square thru just half to a . . .

Eight chain one (three, five or seven) to a . . .

Right hand star to a . . .

Corner catch all eight, back by the left
like a . . .

Whirlaway to a . . . (lady on left)

Box the gnat, pull by to a . . .

U-turn back to a . . .

Crosstrail and U-turn back to a . . .

Right and left thru to a . . .

Right and left thru, full turn to a . . .

Box the gnat, change hands and . . .

Ocean wave balance, change hands, And . . .

Two ladies "chain" to a . . .

Substitute to a . . .

Wheel and deal to a . . .

California twirl to a . . .

Arky crosstrail to a . . .

Shoot the star to a . . . (from a wrong way
thar)

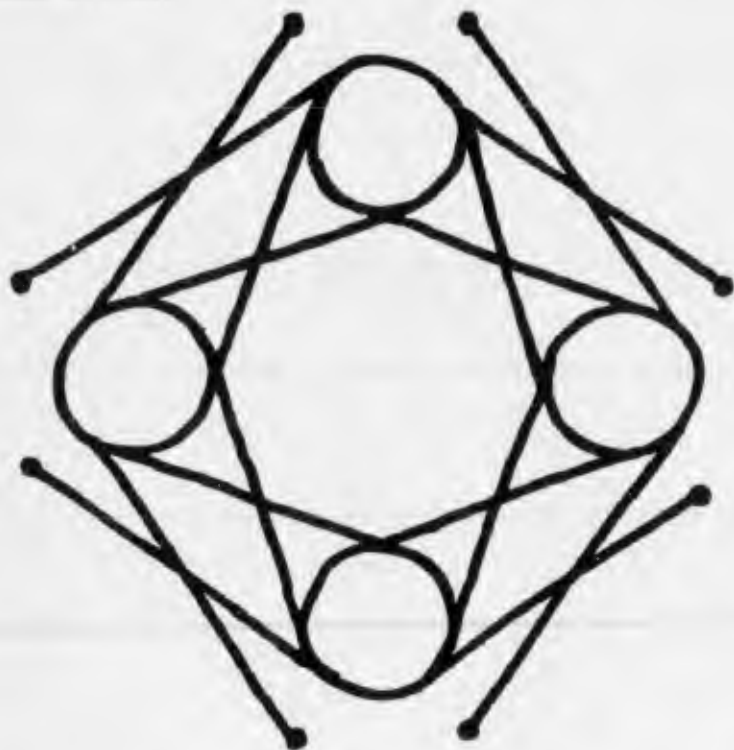
Slip the clutch to a . . .

Change girls, to a . . .

Couple lead right for a . . .



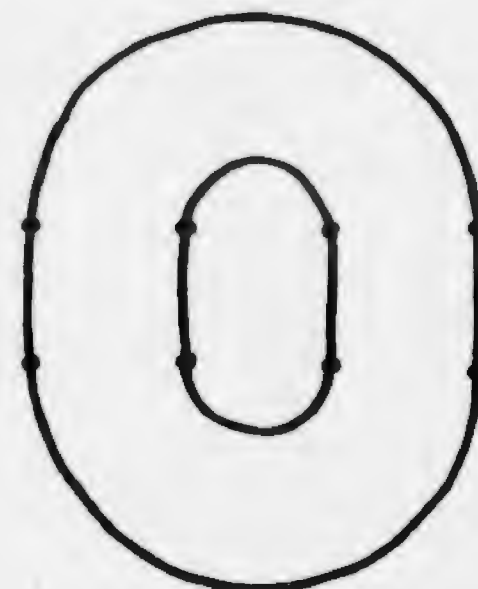
Our second contributed "time filler" comes from architect Chuck Opdyke in Lansing, Michigan. Chuck, it turns out, is another one of our square dance *doodlers*. From the following sketches (and we're only reproducing a handful of the ones he sent in) you may get an inspiration for some of those unfilled hours of your own.



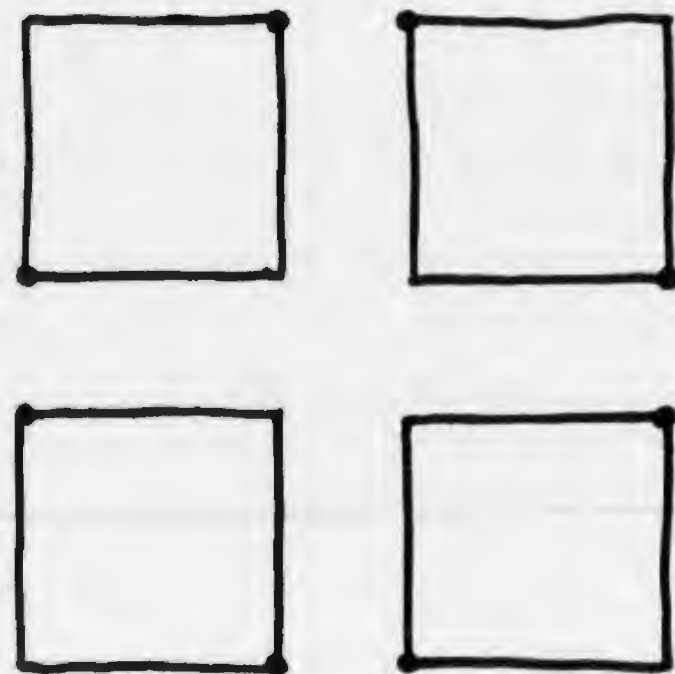
4 COUPLES RIGHT & LEFT THRU



- 8 CHAIN THRU -



CIRCULATE



- GRAND SQUARE -

CHRISTMAS 1966

SQUARE DANCING'S

GREATEST GIFT

GIFT-GIVING IS A SUBJECT likely to be uppermost in the mind at the Christmas season and several well-known square dancers were queried as to what they have found to be the greatest gift that square dancing has given them. The answers appear here. If there seems to be a recurrent theme—we cannot be too surprised. You will find it as you read these pages.

We hear the expression, “the best things in life are free.” For me, the best thing is friendship. I look back on 27 years of square dancing and I can count more friends than a country boy is allowed. My greatest rewards from square dancing are these close friendships.

— Jimmy Carney — Anchorage, Alaska



We thank square dancing for the new friends we have made and also for the opportunity it affords us to keep close, as friends, to the succeeding generation. This hobby also offers us a challenge as well as harmony, simplicity and wholesomeness.

— Bob and Ginny Duffey — Covington, Kentucky

Square dancing has brought many gifts to me—the world of sound, of color, of movement; the sense of happiness and well-being; the excitement of travel—but the greatest gift of all has been—the people.

The warm, eager handclasp in welcome by both host and guest—the smiles—the laughter—the enthusiastic applause—the fluid teamwork as commands are executed—the sharing of experiences over a cup of coffee—the deep and lasting friendships. Yes, the warm and wonderful people—the strength and backbone of this great activity—they are the greatest gift—the one I cherish most.

— Roy Keleigh — Asbury Park, N.J.

I suppose the biggest benefit we have had out of our wonderful hobby of square dancing is the opportunity of doing something together—something we both enjoy. Before we found square dancing we did things together but the time spent with each other wasn't anywhere near what it is now. We became *friends* as well as husband and wife.

Then there are our friends scattered thruout the world. Since the Central Registry came into being we have shared many hours working on it together and it has brought us many more friends—some of whom we haven't met as yet. So—using the slogan of the Overseas Dancers—friendship is our greatest reward from square dancing.

— Steve and Fran Stephens — San Antonio, Texas



Ruth and I have been dancing about 10 years now and the reason we continue is because square dancing has given us many gifts and provided the opportunity many times for us to give of ourselves to square dancing.

If I were pinned down to the one greatest gift, it would have to be the many friends and friendships we have made the length and breadth of this continent; people who feel as we do that square dancing is the perfect recreation.

— Bert Oakes — Burlington, Ont., Canada

Square dancing to Cynthia and me has two equally important rewards; friends and a recreational hobby. During our 18 years of square dancing we have made countless friends, not only locally but thruout the Pacific Northwest and the Western states and Provinces of Canada.

We are proud to participate in this recreational hobby which has such high standards and ideals besides being healthful, relaxing and economical.

— Blair E. Plowman — Spokane, Wash.



The greatest gift in our square dancing activities is that of friendships of many wonderful people — friends who were willing to help in tasks that needed more hands than we have — helping hands in classes, in club leadership, in special projects where our fine activity could gain stature — friends whose advice supported us in our views for better square dancing for everyone.

These friends are sincere, happy, loyal and generous and we value greatly their gifts of friendship which have been given to us in 16 years of teaching and calling square dances.

— Reed and Ruth Moody — Indianapolis, Ind.

These are the gifts square dancing has brought to me: (1) Wealth — an untold wealth of friends, whose friendship I value highly and selfishly want to hoard but unselfishly want to share. A wealth of wonderful experiences shared. (2) Health — a healthy attitude towards life and the richness it has to offer if one will just take time to seek it. Health, physically, from the most enjoyable form of exercise anyone might employ to keep toned up. Health in the form of good clean association with people whose moral and ethical standards are high and who enjoy with me this marvelous fun. (3) Happiness — in the joy of seeing smiling faces in a world so turned over with strife and trouble. Happiness of accomplishment when I have succeeded in making other people happy, from the first successful lesson in a square dance class to teaching a brand new basic and having the dancers enjoy it thoroly. Square dancing itself — its very being — is a most precious gift!

— Gay Land — Branson, Missouri



Yes, the gift mentioned by every one of the dancers who wrote the paragraphs above — the greatest gift of all — **FRIENDSHIP**

FEATURE FASHION



What to do with just 5 yards of elegant, wide German braid? The dress Laurie Hauser of Van Nuys, Calif., wears shows an answer. Waistband, bodice and an apron-like front panel on the deep-pleated skirt are trimmed with the braid which is of white, beige, rust, olive and black against the beige of the basic dress.

THE DANCER'S WALKTHRU

Sets in Order

CHRISTMAS DECORATION IDEA

WHY NOT "ring in" the holiday season with the following idea. This could be used most appropriately either for a Christmas or a New Year's Eve square dance party.

The completed decoration will be a series of bright and attractive bells which might hang over the entrance to your hall, over the stage area, from the center of the room, or along a wall. The bells can be a variety of shapes and sizes depending on you—and can be as simple or as elaborate as you choose.

The basic material needed is paper drinking cups, or paper bowls or pails if you decide to make larger bells. These can be spray-painted any color or covered with tissue paper(s). Additional decorations of hand-drawn designs with felt marking pens, or yarn, fake flowers or fruit, bright baubles or pinecones glued on all add to the interesting and effective individual touch.

When you've completed as many as you need, puncture a small hole in the bottom of each cup, thread heavy yarn through the hole and tie a small Christmas ornament to one end for the clapper, extending the other end for hanging.

Our thanks to Coca-Cola for this idea.

IDEA DEPARTMENT

MANY, MANY people from all parts of the square dance world enjoy New Year's Eve together while participating in their favorite pastime—square dancing.

Now, from the Whirlwinds Club in Quartz Hill, California, comes an idea which they initiated three years ago and will continue this year as well. When planning their usual New Year's Eve Hoedown, they suddenly thought, "What about those newer dancers still in classes? Wouldn't this be a wonderful time to host them?"

And that is what they have done. The club members act as official hosts for the evening

with class participants as special guests. Club officials fulfill their normal duties and in this way allow the "learners" the opportunity to look into the background and workings of a square dance club.

What a wonderful two-part program this group has undertaken. They have happily combined welcoming in the New Year with welcoming new square dancers into the activity.

NEWS NOTES FROM HERE AND THERE

California

The Dominoes, a square dance club in Hawthorne, put out a monthly, mimeographed newsletter. It is filled-to-overflowing with news and information and is a brisk, slick newssheet. Titles of some of the regular columns are delightful: Visit Vista (dates of visits to other clubs); Domi Doin's (dates of regular club dances); The I.D. Corner (profiles of club members); From the Corner of Your Square (miscellaneous club news).

Missouri

Local square dance clubs around the Springfield area make good use of the ends of rolls of newsprint left over from a newspaper printing plant. This paper is used to cover refreshment tables, thus insuring a clean top and a neutral starting point for further decorations. Quickest clean-up in town, too, because all they do is roll up any remains in the paper and throw it away.

California

Seen at the Beach Nuts Club—a clever idea for a smorgasbord table: closed sandwiches (made ahead of time of course) cut into rounds and served on platters in "peaks." Start with a solid 10" diameter at the bottom circle and then continue the spiral effect making each layer slightly smaller than the previous one. Cover it all with Saran Wrap to keep fresh. How about this as the perfect refreshment for a round dance club?

THE SUCCESS STORY of a SMALL CLUB

PEAKS ISLAND

AREA: 720 ACRES

2 MILES LONG X 1½ MILES WIDE

4 MILES AROUND THE COAST BREAK

OUR TITLE IS A MISNOMER. This is not the success story of a small club; this is the success story of a teeny-weeny club. You can't get much smaller than 12 active members and still be a club — but that is where our story begins. It doesn't end there, however, for the fellowship, fun and dancing accomplishments which will unfold as you continue this saga are examples of what any group can accomplish if it has the desire. Many of the ideas shared in this tale could be adapted by other square dance groups, small or large.

The Beginnings

Slightly more than a year ago, 12 permanent residents on Peaks Island, Maine, off the coast at Portland were able to participate in a few open square dance lessons. They believe they probably learned the equivalent of three nights of a square dance class before this opportunity came to a close. But it was enough to whet their appetite for more. Being fairly remote from the rest of the square dance world on this 720-acre island, they decided they would simply have to proceed on their own. And that is what they did.

Club Formed

To start with they needed a club, a name, officers and a place to dance. They decided on their name: Sans Souci Square Dance Club.

(Do you remember your high school French? It means free from care.) Then they elected officers: a president, a secretary, and a treasurer. The duties, perhaps, may differ slightly from those of your club officers.

The president is responsible for the care of the record player and the records. Besides keeping the club's correspondence, the secretary assigns two members to bring "finger foods" to each weekly dance. The treasurer maintains the club's financial balance of 35c dues per member, per week, except for party nights when all expenses are divided equally among the members. At the present time the club is looking forward to a big anniversary whing-ding with \$70.00 in its treasury.

Where to Dance

Most of us at one time or another have come up against the problem of locating a suitable dance hall. Will the Board of Education permit its school facilities to be used? Can we find an available park building? The Sans Souci Club was fortunate when one of its member-couples donated its screen porch as a meeting place. Not only donated it, but the husband reinforced the floor for dancing and the wife donated some of her kitchen shelf space to the club for its various supplies. True, the porch will only dance one square at a

time, but then there are only one-and-a-half squares of members.

What to Dance

With approximately three lessons behind them, the club members felt slightly frustrated at not being able to progress in their dancing knowledge. So the secretary ordered a copy of "The Basic Movements of Square Dancing" from Sets in Order. With this at her elbow, plus 8 squares of paper representing a square, and the instruction sheet accompanying a record, she proceeded to work out the various calls. Occasionally when they receive a record without an instruction sheet, she simply plays the record over and over again, until she gets all the calls written down and the dancers can master the figures.

As you can see, there is no caller for the club. Everyone works together while learning a dance and they enjoy adding new records with calls to their repertory, moving on to a new one each time they feel satisfied.

Special Parties

Undaunted by its size, the club enjoys special parties just as most clubs do. The group has celebrated Halloween with a costume party, awarding prizes and including various games and stunts. They've had Christmas parties, Valentine's Day, St. Patrick's Day, April Fool's doings, summer picnics, etc.

Some of their ideas could well be enjoyed by others. For example at one party each person had to hold an apple under his chin during one gimmick dance. For April Fool's the men were asked to plan the party games and refreshments, but then to turn the tables all the wives came dressed in their very prettiest evening dresses. One night they held a Superstition Party and each person was asked to pantomime a superstition for the rest of the group to guess. At a going-away party for one member entering the armed services, he was given the privilege of tapping out any man during the evening and dancing in his place. (This would be a good idea for honoring either a man or a woman at some particular dance.) During a waltz contest, dancers were required to maintain a balloon between their foreheads.

There certainly is no dearth of ideas with this club.

Performing for Others

Even though they are small in numbers, the Sans Souci Club has entertained at various local charitable and fraternal organizations. So

The WALKTHRU

they, too, have added to the pages which show square dancing to be an activity of friendship and goodwill.

As with any club, the Sans Souci folks discovered one night that sometimes mishaps occur. During one demonstration the needle suddenly began jumping wildly around (caused by small children running around backstage). The reaction of the dancers was mild panic when they tried to "allemande a do paso" and follow the call "Grand right and chain them back again." They managed to get through somehow and all we can add is that they displayed courage; we've all been in that spot at one time or another.

The Future

Recently a club from the mainland journeyed to the island to hold a dance and our Sans Souci friends were invited to join them. Although they were not able to dance some of the figures called, they did enjoy being a part of the larger activity. And the mainland caller returned another time with a square of dancers to dance with the Sans Soucis at one of their regular get-togethers and to help out with some instruction.

In addition it appears that their ranks soon may be increased by three additional members. So the future looks bright, although we must add, it has indeed been a rosy past.

The secretary for the Sans Souci Club writes, "If our club can have so much fun knowing so little about square dancing, I don't think anyone, anywhere, should hesitate to go ahead if they can find room enough for one square as we did. Even without a professional teacher or caller, we found that with Ed Gilmore's "Learn to Square Dance Album" and Sets in Order we can have a good time and go on from there."

Conclusion

What can anyone add to that? What a testimonial for square dancing! Indeed we should all take heart that the pleasures of this activity are continuing everywhere—whether at a large festival in a major city or on a screen porch on an island off the coast of Maine. We can learn from each other—share ideas with each other—and what a joyous symbol to use: Sans Souci—free from care.

The WALKTHRU

TIMELY
IDEA FOR

CHRISTMAS

From the Merry Go Rounders Round Dance Club located in the District of Columbia area comes the following suggestion which they enjoyed at one of their past Christmas parties. It could easily be adapted to fit any group's particular interests.

Based on the familiar "Twelve Days of Christmas" song, this version was hung on one wall at a Yuletide party as part of the seasonal decorations.

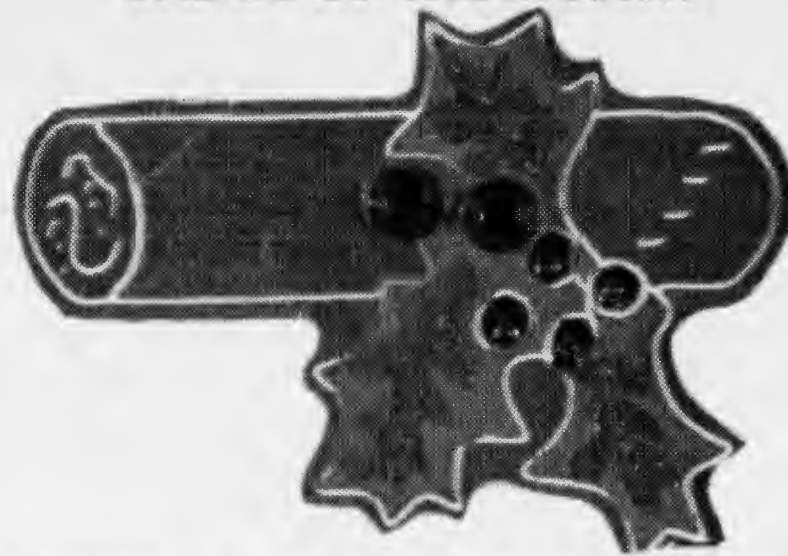
"On the twelfth day of Christmas my true love (Merry Go Rounders) gave to me:

- 12 tuneful two-steps,
- 11 Latin dances,
- 10 twirling waltzes,
- 9 merry mixers,
- 8 girls to switch with,
- 7 gay guests,
- 6 after parties,
- 5 triple pivots,
- 4 dancing week-ends,
- 3 dollar dues,
- 2 peerless leaders,

and 1 perfect partner for me."

And a very Merry Christmas to you all from all 4 pages of the Dancer's Walkthru!

BADGE OF THE MONTH



Appropriate to the season — in appearance at least — our badge for December comes from Illinois.

Five years ago Marie and Carl Peterson started a round dance club in the Hollywood School on Hollywood Boulevard in Hollywood, Illinois. What choice did they have but to name the group the Hollywood Round Dance Club?

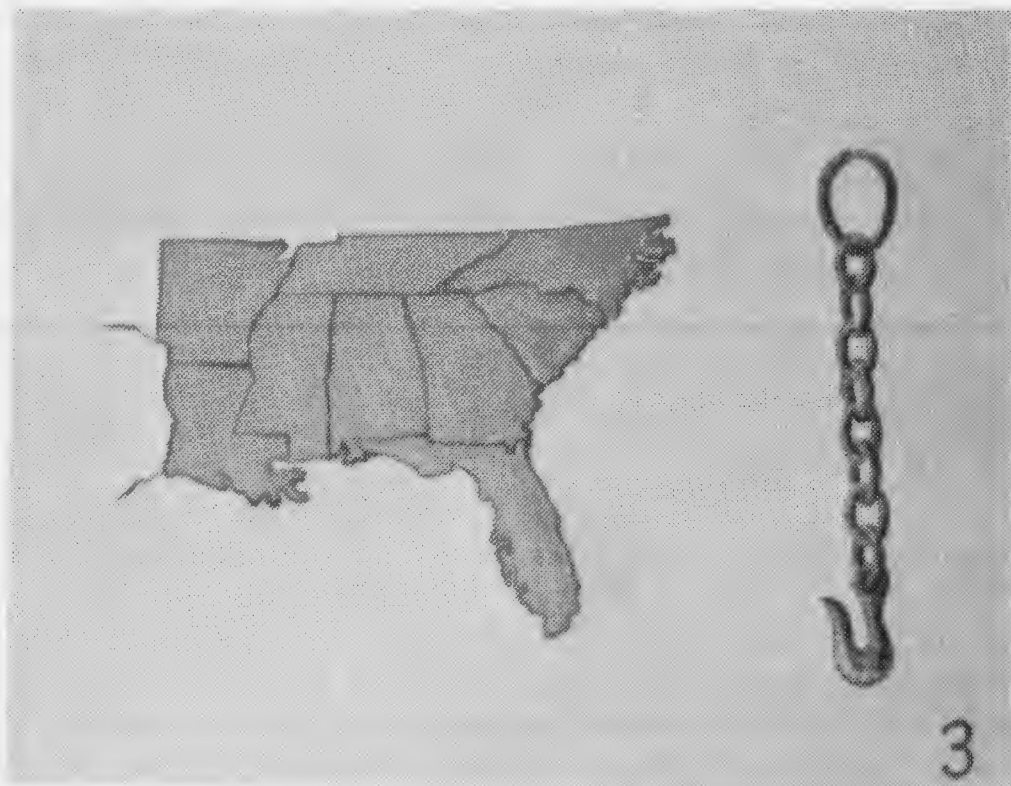
Badge-wise they came up with an appropriate design of a brown yule log (wood) draped with green holly. A bright red brilliant is added for each year a person belongs to the club.

Interesting to note is that the badge does not include the owner's name. This was done deliberately so that it might be more of a conversation-piece than a name tag and the club members have found this has been the case. Small in size, the badge can be worn with another club badge when it is important for a name to be evident.

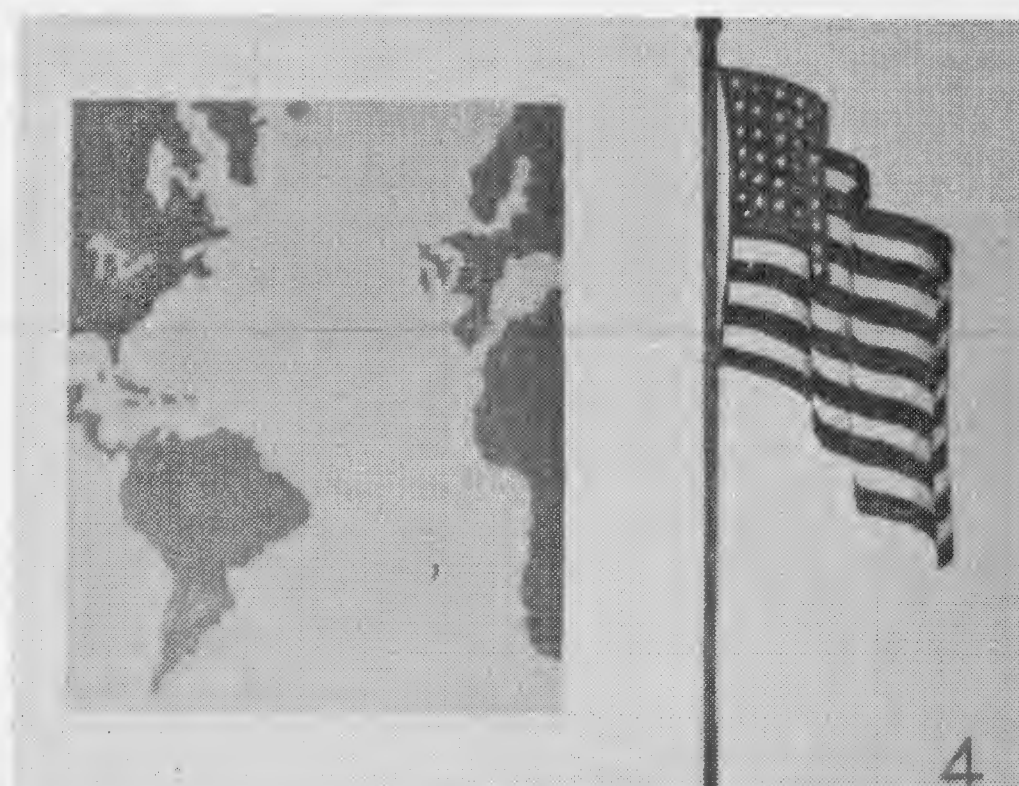
A Square Dance Quiz

How did you do with deciphering last month's picto-grams? Here are the next two in this series to test your ability to figure out what well-known square dance figure each pic-

ture represents. Don't look yet, but if you want to check your answers you'll find the correct ones printed upside down at the bottom of this page.*



3



4

Ocean wave
Dixie chain

LIFT *and* USE



THE CALLER becomes the target for artist Dillinger's pen this month and the following line drawings are here for you to "Lift and Use." Dress up those festival programs. Add an illustration to a business card or a caller's professional stationery. There is no copyright permission necessary to use these as you see fit — with our compliments.



Editor's Note:

Is this feature proving useful? It is part of Sets in Order's "At Your Service" program and we would like to know if the material in this series is actually proving helpful to square dancers. Please let us know and if there is any specific category you would like our artist to sketch for a coming issue.

*The fun of sharing in the responsibilities
of the square dance club adds much
to the total enjoyment of the activity.*



DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS



DEAR NEW DANCERS:

NOTHING IN SQUARE DANCING is more important than *the happiness of the individual dancer* and the continuing success of the club or group in which he dances. We wanted to tell you a little bit about the square dance movement and some of the fun activities that lie ahead for you but first of all we would like to stress that at the heart of this activity is YOU — the dancer, your “home” club and your caller. When you come right down to it, these three are the all-important ingredients of the square dance activity you are enjoying.

A big part of the pleasure in dancing comes with *sharing some of the responsibilities* and of being a contributing club member. If everyone does his part, the responsibilities that fall upon each member’s shoulders will not be overwhelming. Somebody has to make the coffee. Perhaps someone needs to be on hand to open up the hall. It’s always fun to have some greeters at the door when the members and guests come and leave the hall and in almost any club it’s a standard ritual that someone will arrange for refreshments and clean up afterwards. So what else is important?

No two clubs are exactly alike or at least there isn’t any reason for them to be. Your club has its own group personality. Consequently, the type of club you belong to will be different and it will tailor-make its actions to best suit the needs and desires of its members. This flexibility is good. How much or how little organization your club may need is hard to determine, but it’s well to remember that your prime purpose is to have a good time in dancing and not to spend hours in conducting non-dancing business meetings.

In some areas square dancers have discovered that there is an element of fun in occasionally doing things on a little larger scale. These groups quite frequently form into federations of dancers or dancers’ clubs with the result that square dance festivals and round-ups sometimes attracting hundreds and perhaps even thousands of dancers can be cooperatively produced.

Sometimes the feeling that “where there is unity there is strength” leads to an association of dancer groups that accomplishes certain goals that the individual clubs working by themselves may not be able to achieve. This might be to influence local or state-wide legislation making square dance halls available for the activity. It might mean a jointly produced and financed advertising program. Some of these associations, drawing on the talents of individual square dancers from the various member clubs, have contributed to projects that have brought in extremely worthwhile results.

The Big Events

One of these days you’re going to have the opportunity to attend a festival — which is just one of the many names used for the big dances in an area. Quite frequently, these *festivals*, *jamborees*, or *round-ups* utilize the services of a number of callers who will share the program, each calling a tip or two during the afternoon or evening program. These are usually party affairs and you’ll want to wear your most attractive square dance outfits.

The term *Square Dance Conventions* usually refers to the big events that last over a period of from two to three days and feature, in addition to the dancing, special clinics, workshops,

You are always a member of the hospitality committee of your group. Make it a habit to introduce your new found friends to others.

panel discussions, and talks of an educational nature. These are designed to increase the knowledge of the square dancer who attends and who in turn will take this knowledge back with him to his home club.

Other frosting on the square dance cake includes the camps and vacation institutes. There are nearly 100 of these in the United States and Canada each year. Some take place over a week-end while others last for a longer period of from 5 to 7 days. Here workshops in the daytime and party dances at night make up the fun filled program that dancers share with each other in some of the nation's most beautiful vacation spots.

Of course there are other things you will have to look forward to. Trips with square dancers including visitations by the members of your own club to other clubs; trips to square dance conventions that will allow you to visit square dancers and square dances along the way; and trips to other states and other countries. There are even fabulous tours you can take with other square dancers to countries overseas.

All of this is in store for you, as just part of the great fun that is square dancing. Don't forget, *it all starts with you, your club and your caller.*



A PARTING SHOT

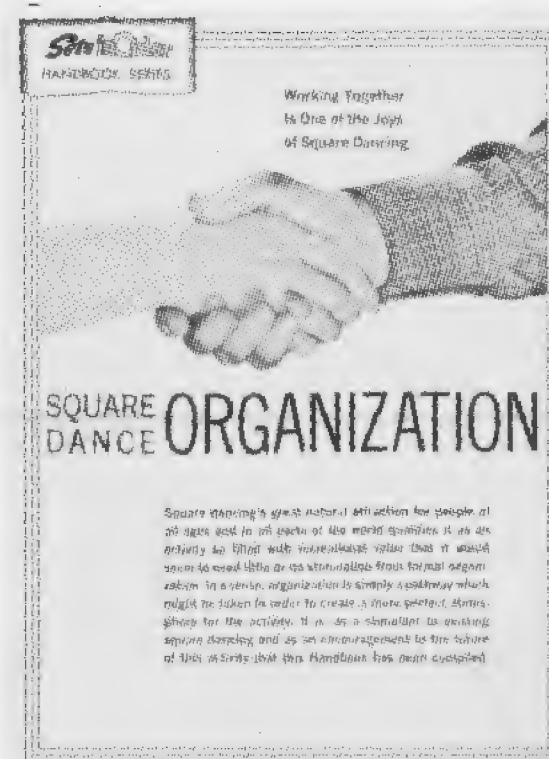
This installment of "Discovery" concludes this three-part series designed for new dancers. We hope that Sets in Order has now become a part of square dancing for *you*.

There seems to be so much continually happening in this activity and you will derive a great deal of pleasure in not only keeping up with what is happening with other square dance clubs and groups, but in discovering through Sets in Order ways of making your own square dance "home" more enjoyable.

If you are new in square dancing, there will be so many things for you to experience. The people who have been publishing Sets in Order each month for the past eighteen years are themselves dedicated square dancers. It is their hope that they can help you, as regular readers, to continue to *discover* the many pleasures this great activity has in store for you.

ORGANIZATIONAL HANDBOOK

It doesn't take too many elements to have fun in square dancing. A good caller with his PA system and records, a hall suitable to the group's needs, a group of nice people—that's just about it. So you're having fun—and you'd like to keep it that way? Then there are a few things you and your friends along with your caller can do to insure your square dancing future. You won't have to be concerned with complicated constitutions, lengthy, boring, board meetings and yards of red tape. Simply draw from some of the suggestions contained in the handbook "*Square Dance Organization*," published by Sets in Order, the Official Magazine of Square Dancing. This book is loaded with helpful ideas, suggestions, and hints for successful square dance club operation. The cost is **35¢** per copy. Write to Sets in Order, 462 N. Robertson Blvd., Los Angeles, Calif. 90048.



INTERVIEW

MANNING SMITH

ROUND DANCING TODAY AND TOMORROW



An All-American football player teaching round dancing? That's the case with our interviewed guest this month. The names of Manning Smith of College Station, Texas, and his wife Nita, have become round dance household words. Their enthusiasm for this activity has contagiously encouraged dancers in all parts of the world to look upon round dancing, not as a separate activity, but as a definite and important part of square dancing. Because of the Smiths' close affiliation with the round dance picture, we started our interview by asking Manning, "What, in your opinion, is the state of health of the round dance picture today?"

Manning Smith: The answer to that would depend on how you determine health and how you determine success. Everybody has to set up values and standards to judge by. Success is not just numbers—it's more quality and beauty of dance rather than just the basic equation of numbers. Using that standard, then, the health of the round dance picture today would be just as good as it's always been and even making progress. In round dancing as in square dancing we are moving two steps forward and falling back one, depending upon leadership and the amount of training the leaders get.

S.I.O.: So you would say that we are in better shape in round dancing today than we were a couple of years ago?

Smith: There is no question about it; we are making progress. You have to realize that every

area starts out at a different time and when we talk about health or success of the activity we have to know what age this particular area is before we determine what the success factors are. When you go across the country you see some areas booming—some very slack. It doesn't mean that the slack areas cannot build back. The cycle in an area seems to be about 8-10 years in most places; it builds up, peaks out, slides and goes down the valley and then it starts up again. If we had statistics that could chart this rise and fall we would get some very definite curves on this thing. The second upsurge is a little better than the first one—the third and fourth ones are even more successful—maybe not always in numbers but certainly in the quality of leadership and in the abilities of the dancers to dance.

S.I.O.: Does the round dance activity have a purposeful direction?

Smith: It has as much as any other dancing. The purpose of the round dance program is to serve a need and round dancing has proven its place. It has done it at several different levels, not just one. We are prone to group this thing together but in round dancing we actually have at least four different levels or kinds of round dancing. Our problems really arise out of the attempt of the leader to entertain on the dance floor several levels of ability or experience at the same time. You can take any ability level and entertain that group very easily; it doesn't make any difference whether it's a beginning dancer, an intermediate dancer, a very advanced dancer or an

exhibition dancer. All of these can be entertained very successfully if they are in the same bracket of ability and experience. It's when you take the beginning dancer and try to entertain him along with a guy who's been dancing for years and years and is quite good (they're sometimes better than the teachers) that you have great problems. The same things do not entertain these two people.

S.I.O.: Can you discuss round dancing for the past 20 years and predict a trend for the future?

Smith: I feel very strongly that round dancing has been in a period of research and development for the last 20 years. We still don't know where we're going. But I do know, and I've accepted this pretty much as my philosophy, that our job is to use round dancing as a tool to give variety and happiness to our dancing people. This can be done when attitudes are correct and when the philosophy is set up that this is a happy experience, that round dancing and *round dance material* are expendable, that we do use it as a tool to entertain and, when we've used it up, we can forget about it.

Training of leadership has come about because of the research and development. Our dance teachers have risen to the task of teaching rounds because they felt that this need was present. They have not had time to go back and study dancing as a professional person; they have had to learn it as they enjoyed it. Learning a lot of routines has given them an insight into basic dancing and steps. Many of the advanced routines we sometimes deplore were written by teachers for other teachers, I'm sure. The other teachers spend what little time they have learning them and in the process they get an insight into basic steps which they haven't time to learn from a dance studio or ballet teacher. They accumulate their knowledge over the years—pieces at a time—and as they go along they learn people-handling and the other things that qualify them as leaders.

S.I.O.: Then you are optimistic on the basis of what you've seen—what you are seeing today—as far as this leadership and these characteristics?

Smith: Very definitely. We travel 5000 or 6000 miles a year and we are in contact with these

leaders. Many of them we've worked with for a great many years and we're very pleased at how they've developed their own knowledge and judgment. They no longer have to ask if a bit of choreography is good or not. Because somebody does a certain routine in one part of the country it doesn't necessarily mean that these teachers are going to use it with their dancers. It might not fit their program. So they're becoming discriminating and as a result their dancers are having a wonderful time.

S.I.O.: We hear that the round dancing and square dancing are pulling farther and farther apart. We have a two-part question on this: (1) Can this be changed or corrected and if so, how? and (2) If not, what do you see for the future of these two activities?

Smith: I don't think they're pulling apart today anywhere nearly like they did 5 years ago. At that time there was a tremendous upheaval of the young caller coming into this program and the round dance teacher, too, being new at what he was doing. Both were seeking recognition, both trying to develop a program that they liked personally. Sometimes an excellent young caller would come to me and say, "Aw—you're taking my dancers away from me." I would tell him, "I'm not taking your dancers; you're running them over here to me." And he was, because he refused to do any round dancing at all and round dancing was sometime a part of what the people wanted to do.

Today there is not nearly as much of a problem in that way; the climate is much better because callers are finally learning that there is more than one type of round dancer. There is a place in this program for all kinds of dancing—for anyone who wants to dance—everyone who wants to work.

In the program you'll find the round dance club and there's nothing wrong with that. The only question might be that these people are set up as something apart. This is the fault of leadership, not the people. The dancers may be told that they don't have to square dance, etc., etc. This is the wrong attitude for round dance leaders to take because the two programs—round and square dancing—*belong together*.

The square dance caller, on the other hand, may shirk his responsibility in favor of the round dance teacher by saying, "Oh, I'm not

going to do any rounds." He will at last have to accept the fact that he is the dance leader in the beginning as well as the dance teacher and then will teach what he himself likes to do in the nature of rounds. It will be what he can quickly teach to his people at whatever ability or experience level they are. If he will just learn a dozen dances and use them with all his beginners, this is all he ever needs.

The more advanced rounds that are danced in the round dance clubs are probably not done by more than 3% to 5% of the dancing population. I know round dance teachers all over the country and I know the size of their clubs—from 6 to 20 couples on the average—and certainly this is a very small minority in the dancing activity. But these people are also the ones who have been in round dancing for 15 or 20 years and this is what they are enjoying doing at the moment. There should be a place for them as long as they understand that they belong to the great overall dance picture that we call square dancing.

S.I.O.: Would you discuss the position of the round dance teacher-specialist and the square dance caller who includes rounds along with squares in his regular teaching and give your opinion on the value of each?

Smith: Anybody who wants to work in this activity has a place; it is self-disciplining for both dancers and leaders. We'll start with the caller—the natural leader of all the dancing that his beginner groups will do. Young callers can learn 3 or 4 simple basic mixer round dances to give to their beginner classes for variety. If they introduce their dancers at an early stage to this type of circle dancing, then the door is open if the caller wishes, at a future time, to develop this. No two groups respond exactly the same; people are the most complicated animals in existence. And groups change all the time—from week to week—and so does the caller. So the caller who has the ability to introduce rounds quite early will find that somewhere down the line his club members are going to want to do what their friends are doing—round dance. If he can teach them he has gained in stature, in respect and in experience. They may progress and get very good and this may take years, but this is good—you want to keep the people for years and sometimes it is the round dancing that gives the groups stability.

S.I.O.: Now where would you put the round dance specialist who is teaching nothing but the round dance?

Smith: This may become a problem of public relations in some areas. We do not have enough workers or trained teachers or leaders. In round dancing we probably have more teaching dancers than we have dancing teachers—if you get the point. Most rounds—even today—are taught to dancers by other dancers. For instance an intermediate dancer will go to a festival and learn a dance. He shows it to his friends; the friends want to learn it and he teaches them. Somewhere along the line they may feel an urge to go to a teacher.

The round dance teacher, if he has the right attitude and right thinking on the subject of our recreation, will know that these people have suddenly discovered that they would like to know more about this round dancing. The teacher will in turn keep his dancers going to square dances along with their round dance class.

The caller will recognize that people may want to progress in round dancing beyond where he has the time or ability to teach them and that they are qualified to learn the latest rounds. Also, as people grow older they often want to do more rounds, finding them less exhausting than square dancing. The round dance teacher can work with the caller by learning the current round of the month and spending time on it, maybe even allowing the caller to get out on the floor and dance. The two have to work closely together in order that the two elements can develop together.

S.I.O.: How do you feel the round dance associations can help in the round dance activity?

Smith: Long ago we lost our guiding light and our get-together of national leaders at Pappy Shaw's. The only way we will ever come anywhere close to getting the guidance that is needed is thru organization. There are spheres of influence all over the country. Where you can find somebody who has the time to devote to organization work they are doing a fine job of guidance where they have a right feeling for people and the movement. You can do things in the name of an association that you can't do as a person.

I can name you some of the associations

(Please turn to page 72)

STYLE SERIES:

A BIT OF THE TRADITIONAL CHASE THE RABBIT (DITTO FOR THE SQUIRREL)

To those just recently indoctrinated into square dancing any dances, old or new, not previously learned will be accepted as new material. — Anon.

THERE IS ABSOLUTELY NOTHING in the world new about Chase the Rabbit — Chase the Squirrel. It's as traditional as any figure can possibly be. Presented in its original form it might have a tendency to cause a few raised eyebrows and result in a sudden halt in the evening's activities.

The original call goes something like this:

First couple out to the couple on the right
Chase the Rabbit — Chase the Squirrel
Chase that pretty girl round the world
Chase the possum, chase the coon
Chase that big boy round the moon
Circle half and don't you blunder
Inside arch the outside under
On to the next

(Couple #1 repeats the same movement with couple #3.)

Of course, the single visiting dances are stylish no longer. Movements such as this did receive some updating when callers decided to send both the first and third couples out to the right for the action. We would imagine that every once in a while, even today, Chase the Rabbit shows up in this form on some program.

Actually, the pattern is fun and it does keep the old bond alive with the traditional. Here is one way that you might use it with a group of contemporary enthusiasts.



**First and third go forward and back
Star thru, then you pass thru**

Starting from a standard square (1) head couples move into the center and star thru (2) to end in double pass thru position (3). Those in the center then pass thru (4) to face the outside two.

**You Chase the Rabbit — Chase the Squirrel
Chase that pretty girl round the world**

To start the Chase the Rabbit movement the two active ladies take the lead, and moving forward, split the outside couple (5), the active man working with her follows her through the other couple (6) and to the left around the lady (7). The two active ladies move to the center (8) and loop, clockwise, around each other (either taking each other's right arm or just touching right shoulders and moving 360°). The two men take the lead and

split the same inactive side couple (9).

**Chase the possum, chase the coon
Chase that big boy round the moon**

The two ladies finishing their looping motion in the center of the square, split the outside couple (10) and follow the same man to the right around the inactive man and finally into the center once again (11) to end facing that outside couple (12). From here any number of continuing or completion movements can be added:

**Do a right and left thru with the outside two
Turn your girl and dive thru
Give a right pull by
Left allemande**

— Or —

**Right and left thru with the outside two
Dive thru — pass thru
Chase the Rabbit — Chase the Squirrel, etc.**



The ROUND-UP

HOLLYWOOD, FLORIDA



Callers can feel very "western" in this setting for the callers' stand at the Round-Up in Hollywood, Fla.

BY HUFFING AND PUFFING and with the help of a lot of dancer friends, Ed Clark of Miami, Florida, opened his new square dance hall, The Round-Up, in Hollywood, Florida, on October 30, 1965. When he first saw it there was nothing but four rough walls, an open rafter ceiling and a cement floor but Ed and the dancers converted it into a very attractive home for square dancing.

The ceiling was dropped to ten feet with acoustic tile. A parquet floor was put in with the whole floor squared off. Within the squares interlocking squares were made.

The stage decoration was adapted from the Jimmy Dean TV show—a back porch. It is raised 18" with two corner posts and a real cedar shingle roof. The wall of the stage is actually a painting done by one of the local dancers. The P.A. system is resting on a table top held in place by a pickle barrel. Other pieces adorning the stage were donated and add much to its flavor.

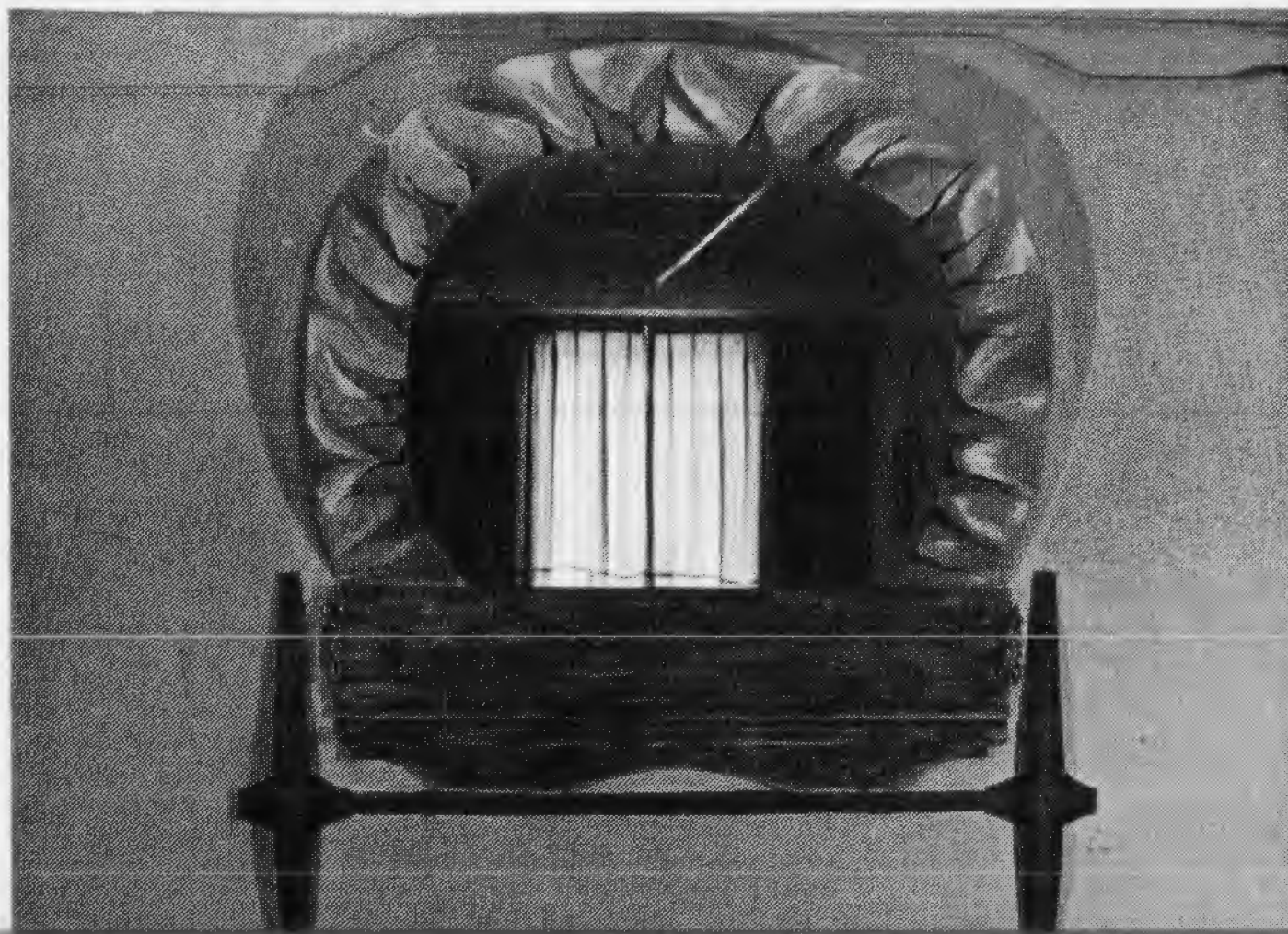
Snacks and refreshments are served from

the Chuck Wagon. Patterned after the "rear end" of an old Conastoga wagon, the "canvas" was made by putting a wooden frame on the wall and then moulding it with chicken wire. Next came plaster and finally the paint job which made the whole thing look real. Wheels, axle and tailgate are of wood.

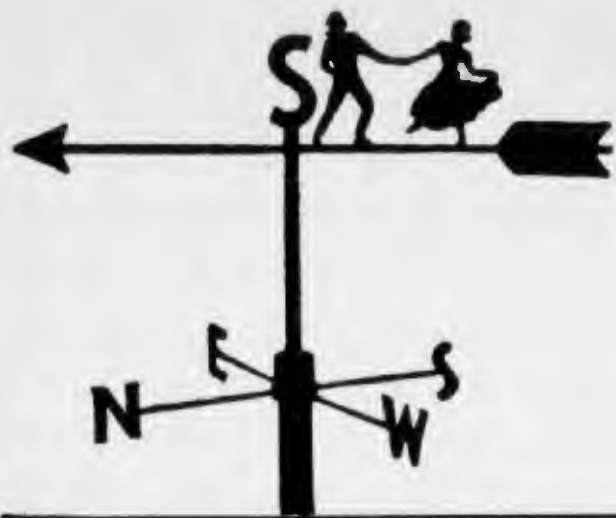
The store next to the stage is 8" deep with a shingle roof. It, too, is a painting. All it lacks is a door handle to walk right in. All around the walls of the hall at eye level are brands of famous ranches.

The entrance to the square dance hall is quite unique in the sense that it is a lounge, not unlike a motel lounge with a rug, divan and easy chair on one side, a cafe type set-up on the other side.

Air-conditioning is a window type that takes care of the Florida climate and the units are reverse-cycle just in case the North sends down some weather. The hall is busy at least 5 nights a week and sometimes more. The address: 2118 SW 60 Terr., Hollywood, Florida.



From this Chuck Wagon come the refreshments at the Round-Up.



ROUND THE OUTSIDE RING

Editor's Note: News of square dance activities in all sections of the country is welcomed on these pages and we rely on voluntary contributors. If you haven't seen any report from your area lately, why don't you send one in? Remember that news of coming events is always of more interest than that of past events. Information is collected and edited by Helen Orem, Assistant Editor of Sets in Order and may be sent to her at 462 North Robertson Boulevard, Los Angeles, California 90048.

Alabama

Mobile's 14th Azalea Trail Square Dance Festival will be held February 17-18 in the multi-million dollar Municipal Auditorium with Johnny Wykoff and Bob Fisk calling, the Manning Smiths on the round dances and the Rhythm Outlaws providing the music. For further information write to Marion Steiner, PO Box 6082, Mobile, Ala. 36606.

—Bill Calloway

North Carolina

The Skyland Twirlers, whose caller is Bud Plemmons, dance first and third Fridays at the Calvary Episcopal Parish House, Fletcher. On November 18 Frank Lane came in to call a special dance for the Twirlers.

Texas

Olan and Betty Chamberlain of Everman have been installed as presidents of the Sherifian Squares. This is the group which danced together in Morocco and still has yearly reunions to enjoy each other's company and a weekend of square dancing.

October 21-22 were the dates of the 4th Annual Square and Round Dance Festival in Amarillo at the National Guard Armory. Headlining the program were Jerry Haag and Beryl Main, with the busy Manning Smiths in charge of the round dance program.

—Ann Jones

Arizona

The Bucks and Bows Square Dance Club of Scottsdale have moved their dances to the refrigerated Frontier Lanes Hall on Thomas Rd. They dance Fridays and the dances are open to visitors. Call Ken Erhardt at 946-3709 for specifics.

Warren Bowser, who originated the "Rover" badges in Phoenix, is at present in the hospital in Phoenix. What a nice idea if all Rover badge wearers would drop him a card at 12032 Hillcrest, Sun City, Ariz.

—Bee Schultz

Oklahoma

The new air-conditioned Arena with its fine smooth floor at the Oklahoma City Fair

Grounds was the site of the 20th Oklahoma State Square Dance Festival on November 5. Round dancing was supervised by the Alvin Boutilliers and the Zeke Neeleys. Featured callers were Jim Stewart, Bob Augustin and Paul Beach. Two Genes and a Gem furnished the music.

Colorado

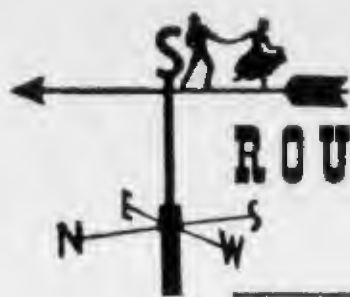
Governor Love of Colorado proclaimed September 11-17 as "Learn to Square Dance Week" in that state with a special free "Kick Off" dance opening the week at the Civic Center. The Denver Area Square Dance Council Promotion Committee held a mass recruiting drive to get new dancers. Flyers and registration cards were distributed to spectators at the dances and placed in business houses thruout the area. Instructors registered their fall classes with the Committee. The Denver Area Council meets second Sundays monthly, September thru June. Visitors may call 781-4919 or 366-3444 for information.

—Walter Lostroh

California

The Teenage Trust Fund Advisory Board is comprised of officers selected by the four adult associations in the general area of Los Angeles and one member of the Callers Association. This board acts as advisors to the Teen Square Dance Association of Los Angeles, assists callers in forming beginner classes, programming bus trips, etc. The Chairmen for the current year are Ernie and Dorothy Hope of Long Beach, assisted by the Ancil Hamptons, Charles Naddeos, Bill Smiths and Chuck Hills.

Frank (and Helen) Loggins are the two co-presidents of the Western Square Dance Assn. Serving with them will be the Mel Wellers, Dale Dettmers, Dick Sardesons, Bob Emburys, Al Hoffmans, Norm Sanborns, Art Warters, Russ Moores, John Mortons and Leo Pinches. Western Assn. serves the San Gabriel Valley area.



ROUND THE OUTSIDE RING

Swing N Wheels Trailer Squares caravanned from California to the 3rd Idaho State Festival last July. The 19 members of the caravan came from different clubs and 8 of the California associations were represented. Kenny Brown, who joined the caravan with his family, was the guest caller for the group. —*Dottie Groth*

Associated Square Dancers' Annual Sweetheart Ball will be held at the Hollywood Palladium (Welksville) on February 12, 1967. In October the Board of Directors of the association had their annual outing at Idyllwild, where they combined business with the pleasure of enjoying the mountain resort.

—*Vic Esworthy*

Central Coast Square Dancers Association hosted the California Council on August 12, with president Porky Parish presiding. Fourteen of the California associations were represented plus three of the state publications. A report on the National Conventions was given and the usual By-Laws changes were discussed. A rebuttal and an approbation for proposed changes in the Council set-up were presented.

Arkansas

The Hi-Steppin' Squares dance the 1st and 3rd Saturdays at the Thomas Recreation Center on Little Rock Air Force Base. The caller is Chuck Miller, who presents old and new calls. Visitors are welcomed. —*Dorothy Dick*

Ontario, Canada

On October 21 the Circle Four Club of London showed their appreciation to their caller, Perry Stuart, at a "Recognition Dance" in Prince Charles School. It was his original club and he has been the caller for more than 12 years. Bill Blaney was the caller for the evening and it was hoped that many of the more than 1000 dancers Perry has taught, would attend.

—*A. Dene McConnell*

The South Western Ontario Square Dance Association, whose president is Cec Downham, has 28 member clubs thruout Western Ontario, totalling some 1500 members. General meetings are held on fourth Saturdays, September thru April. They are in a different spot each time and consist of an afternoon workshop and meeting, a round dance hour, and square dancing to finish off the occasion.

—*Doris Adam*

The Square-A-Naders of Brantford held their Third Annual Moonlite Square-A-Nade on August 27 with Ron Thornton calling.

Wisconsin

La Crosse's Oktoberfest, on Okt. 5-9, featured Norm Indvick as M.C. and callers Johnny Toth, Jack Jackson, Jerry Helt, Frank Lane, Max Forsyth and Bob Yerington. Happy Twirlers Club and the Greater La Crosse Chamber of Commerce are co-sponsors of this annual event.

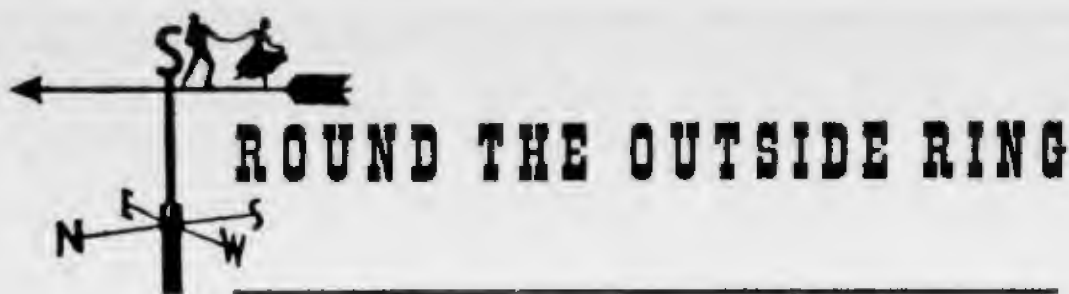
Kansas

The League of Square and Round Dance Clubs, South Central Kansas District, and the South Central Kansas Callers Assn. sponsored an informal Leadership Panel on September 11 at the Moose Club in Wichita. Featured were

Sikorsky Flying Squares of Stratford, Conn., dance on a float at the Barnum Festival parade at Bridgeport.

Members built the float in 4 days and danced in 95-degree heat before 600,000 spectators. Chip Henderson was caller.





two members of the Kansas University faculty; Karl Edwards, president of the State Callers Assn., and Dr. Chuck Warriner of Lawrence.

Ohio

Six Ohio, Michigan and Indiana callers teamed up to sponsor another GLAD festival-type dance for the three-state area on October 9 in Mansfield, Ohio. GLAD derives from the phrase Great Lakes Area Dancers and the slogan is, "Be a GLAD Dancer." Callers at the latest shindig were Emmett Illiff and Stan Burdick (Ohio); Deuce Williams and Don Fell (Michigan); Johnny Wykoff and Ted Marshall (Indiana).

Indiana

The Country Cousins Square and Roundance Clubs started their fall season at Melody Acres, Markle, in September and started a class of beginners with Bob Cove teaching in October. They sponsored a Harvest Thanksgiving Dance on November 17 and plan a Snowball Christmas Party on December 15 with Sam Mitchell calling.

—Marceil Steed

Nebraska

Don Trecek of Bellevue is the new Prez of the Omaha Area Square Dance Callers Assn. Vice-President is Tom Rinker; Secretary, Jerry Hesterwerth; and Treasurer, John Davis.

—Glenn Lapham

New York

The report on Long Island square dancing and the Federation of Dancers there is a cheering one. Items like this attest to the progress: in 1956, 60 members; in 1966, 500 paid-up members. In 1956, 5 clubs—mostly the same dancers; today 16 Federation clubs plus 13 other regular square dances on Long Island. From almost no round dancing to 4 clubs. The Promenader, federation paper, has never missed an issue. Each year a program is presented at Roosevelt Raceway, to interest non-dancers. The Federation was in charge of successful square dance events at the World's Fair. Federation dances bring in many outside callers for good variety. Dues of \$2.00 have not been increased in 10 years yet at June 2, 1966, the Federation balance was \$356.75.

Piute Pete is being featured as a caller on "Around the Corner" TV program, Sunday mornings, 9-9:30 A.M., CBS Channel 2, New York City. Oscar Brand and Joyce James are alternate program hosts.

Square dancers in the Geneva area have formed Friendship Squares, graduating their first class of 5 squares last April. Caller is Don Pratt and presidents are Bill and Joan Newman. The club meets at the YMCA in Geneva on 1st and 3rd Fridays and sure enough, visitors are welcome.

—Lucy Mastellav

Massachusetts

Squares in Focus meet every Thursday at St. Michaels Hall, Endicott St., Peabody. With so many square dancers traveling from Canada, the U.S.A. and overseas, this club asks to be put on the itinerary for square dance fun.

—Virginia Bernard

D.C.

The Square Dance Assn. of Montgomery Co., Inc., is advertising their 1966-1967 "Hi-Level" Series to take place on 2nd and 4th Saturday nights at Bethesda Chevy Chase High School in Bethesda, Md. "Challenging squares" are promised with some 13 callers and a round dance teacher-couple programmed.

West Virginia

The 2nd Annual Big H Square and Round Dance Festival was held on Thanksgiving weekend, Nov. 25-27, at Cedar Lakes Camp in Ripley. Buck Markley, Johnny Lyon, Al Schwinabart, Earl Quesenberry and Slim Hall were on the staff. Co-chairmen were Hall and the Red Handleys.

New Jersey

Merry Squares started its 1966-67 dancing season on September 2 with a "Welcome Graduates" Dance in honor of the recent square dance graduates. This was followed on October 7, by a Presidents Ball, at which time all local square dance club presidents were invited to be guests of Merry Squares. The club dances regularly on first Fridays at Hilltop Barn, Bloomfield. And oh, yes, guests are welcome.

—Patricia Franzke

Illinois

Skokie Squares, who meet at Devonshire Park, Skokie, on 1st and 3rd Tuesdays and 2nd Saturdays, started their dance season on October 4. Gene and Edna Arnfield teach rounds and Wally Schultz and Jim Stewart call on alternate Tuesdays. Guest callers on Saturday nights will be Sam Mitchell, Vaughn Parrish.

CERTAIN HITS in NEW RELEASES!



BRUCE JOHNSON

"OH, LONESOME ME"

No. 4863



DAVE TAYLOR

"RICHEST MAN IN THE WORLD"

No. 4864

Music by FRANK MESSINA

● BRAND NEW ROUNDS

No. 4721 **"TANGO FOR TWO"**— By Eddie Palmquist & Audrey Van Sickle

"WALTZ ESPANA"— By Penny & Paul Dow

Sweeping the Nation as DOM

No. 4719 **"Pennsylvania Polka"**

No. 4715 **"Under The Bridges of Paris"**

LATEST IN SQUARES

- 4862 "Kisses"
Bob Van Antwerp
- 4861 "Poor Little Robin"
Bill Ball
- 4860 "It's Been Too
Long"
Al Brundage
- 4859 "Struttin' With
Maria"
Wayne West

Consistently
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from



LATEST IN ROUNDS

- 4720 "Ruma-Dum-Dum" (T)
"Cocktails For Two"
(Cha)
- 4719 "Pennsylvania
Polka" (T)
"Blossoms" (T)
- 4718 "Sundown" (T)
"My Baby Just Cares
For Me" (T)
- 4717 "Funny Melody" (T)
"Summer
Romance" (T)

5530 NORTH ROSEMEAD BLVD.

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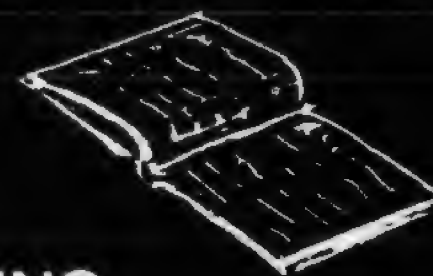
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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

December 1966

GEORGE ELLIOTT, whose notebook plays a great part in each monthly issue of the Workshop, is a strong believer in the need of solid basics. The definition of a movement should apply to make each call work, not in just one or two instances, but in almost every way. This is the test of a successful basic. George proves his point this month with a call (not a new experimental movement) Bend the Ends. If you apply the description of *Bend the Line* the ends would simply move forward to form a 90 degree angle with the person previously standing beside him. Try these out—we think you will enjoy them.

Forward eight and back with you
Two and four a right and left thru
One and three go forward and back
Same four square thru go all the way
Go four hands when you get thru
Circle four with the outside two
One full turn
Inside couples rip and snort
Pull 'em thru and line up four
Forward eight and back once more
Bend the ends
The other four a half square thru
To the outside two and circle four
Go one full turn
Inside couples rip and snort
Pull 'em thru and line up four
Forward eight and back once more
Find old partners go right and left grand

Join your hands and make a ring
And circle left with the dear little thing
Then whirl away with a half sashay
And circle up eight in the same old way
Side couples right and left thru
Four ladies chain the inside track
Now turn 'em right around and chain 'em back
Same old track
Head gents and a brand new girl
Go up to the middle and back
Go out to the right and circle four
Head gents break and make that line
Forward eight and back in time
Pass thru and join your hands
Bend the ends
Centers turn back
Everybody walk forward and star thru
Find old corner a left allemande
Partners all a right and left grand.

One and three go forward and back
Go down the middle and pass thru
Split the ring go round two
Hook on the ends and make that line
Forward eight and back in time
Bend the ends and they star thru
A right and left thru
Now pass thru to a left allemande.

One and three go forward and back
Go down the middle and pass thru
Separate go round two
Join that pair and line up four
Forward eight and back once more
Now pass thru and join your hands
Bend the ends
They walk forward and star thru
Everybody frontier whirl
Inside four pass thru and split two
Go round one and line up four
Forward eight and back once more
Pass thru and join your hands
Bend the ends
They walk forward and star thru
Frontier whirl all eight of you
Inside four pass thru to a left allemande
Partners right go right and left grand

One and three go forward and back
Same four square thru three quarters round
When you come down you separate
Go round one and line up four
Forward eight and back once more
Arch in the middle and the ends duck thru
Round one and back to the middle
Square thru three quarters round
When you come down separate
Go round one and line up four
Forward eight and back once more
Now pass thru and turn back
Bend the ends
Same four trail thru and separate
Go round one
Pass thru and split two
Go round one and line up four
Forward eight and back once more
Inside four trail thru
The other four pass thru
To a left allemande
Partners right go right and left grand.

EDITOR'S NOTE

And so we come to the end of another year. During 1966, more than 500 different calls, drills and dances have been included in this section. With new ideas for better write-ups, 1967 will be even more productive.

BREAK

By Bill Castner, Lafayette, Calif.

Four ladies chain
Three quarter round
One and three out to the right
Circle four
Head gents break line up four
Pass thru girls run
All eight circulate
Girls run pass thru girls run
All eight circulate
Allemande left

MacFOLDER

By Mac McCullar, San Luis Obispo, California

One and three lead to the right
Circle to a line
Forward eight and back you whirl
Pass thru
Fold the girl
Star thru
Promenade the wrong way round
One and three wheel around, pass thru
Left square thru with the next 'ole two
Four hands and look for the corner
Left allemande

SINGING CALL

POOR LITTLE ROBIN

By Bill Ball, Torrance, California

Record: Windsor #4861, Flip Instrumental with
Bill Ball

OPENER, MIDDLE BREAK AND ENDING

Allemande left go forward two right and left
turn back you do

Turn your partner right and make a wrong way
thar

Men back up go 'round the land shoot the star
left allemande

Come back a do-sa-do then get to the corner go
Left allemande that corner grand ole right and
left now

Gonna meet your girl and promenade
Poor little robin walkin' walkin' walkin' to
Missouri

He's got a teardrop in his eye

FIGURE

All four ladies chain three quarter round the big
ole ring

Turn the girl head two ladies chain

Well heads pass thru round just one you're
gonna do

Into the middle swing thru and then *turn thru

Allemande that corner do-sa-do with the next one

Same lady promenade

Poor little robin walkin' walkin' walkin' to
Missouri

He's got a teardrop in his eye

SEQUENCE: Opener — Figure twice for heads —

Break, Figure twice for sides — Closer.

*TURN THRU: Designated people turn the person
in front (or opposite) a right forearm grip one
half way around then pass thru. It equals a
"U" turn back. In this dance just the active line
doing the swing thru will turn thru. The in-
active couples are not involved in the turn thru.

BREAK

By Chuck Raley, Lakewood, Calif.

Heads square thru
Four hands 'round
Split two round one
Line up four bend the line
Center four go right and left thru
Same four square turn thru
Three quarter round
Other two turn thru
Allemande left

Dennis McConkey of Denver, Colorado, gives
us two variations using the circulate figure.

CIRCULATION

(For Boys)

Heads star thru
Right and left thru
Pass thru
Star thru with the outside two
Dixie style to an ocean wave and rock
Girls circulate and courtesy turn
Boys circulate and wheel and deal
Dive thru and pass thru
Star thru with the outside two
Dixie style to an ocean wave and rock
Girls circulate and courtesy turn
Boys circulate and wheel and deal
Dive thru
Pass thru
Left allemande.

CIRCULATION

(For Girls)

Heads star thru
Right and left thru
Pass thru
Star thru with the outside two
Dixie style to an ocean wave and rock
Girls circulate and courtesy turn*
Girls circulate and
Cast off three quarter round
Pass thru and wheel and deal
Centers pass thru
Star thru with the outside two
Dixie style to an ocean wave
And rock
Girls circulate and
Courtesy turn
Girls circulate and
Cast off three quarter round
Pass thru
Wheel and deal
Centers pass thru
Left allemande

*Note: The boys must end the courtesy turn
facing the same direction as when they started
with the girl on the right.

SPECIAL WORKSHOP EDITORS

| | |
|-------------------------|---------------------|
| Joe Fadler | Round Dance Editor |
| Bob Page | Square Dance Editor |
| Don Armstrong | Contra Dance Editor |
| Ken Collins | Final Checkoff |

SHORT DIXIE DAISY

By Garrett Gilliam, Phoenix, Arizona

Sides go forward up and back
Swing thru and box the gnat
Spin the top just like that
Do a Dixie daisy cross by the right
Turn half by the left cross by the right
Centers in cast off three quarter round
Left allemande

DIXIE SPIN

By Joe Boykin, Phoenix, Arizona

Head ladies chain right
New ladies chain across
Heads pass thru
Separate around one make a line
Go up and back, star thru
Centers pass thru, swing thru
Girls circulate, men run
Wheel and deal
Two ladies lead Dixie spin
Left allemande

DIXIE TOP

By Lee Payne, Norwalk, California

Heads square thru four hands
Swing thru men run
Wheel and deal dixie spin
Cross trail U turn back
Right and left thru
Dive thru pass thru swing thru
Men run wheel and deal dixie spin
Cross trail but U turn back
Right and left thru dive thru
Right and left thru
Roll a half sashay
Do a U turn back
Left allemande

THREE OF A KIND

By Jay King, Lexington, Mass.

Heads swing thru without a stop
Spin the top keep movin' Pop
Right and left thru turn 'em too
Swing thru with all your might
Spin the top again tonight
Suzy Q turn opposite right
Partner left the left hand 'round
Opposite right as you come down
Partner left to the corner Joe
Turn her right the right elbow
Run on home turn partner left
Roll promenade around the set

EXPLOSION

By Dan Schmelzer, Torrance, Calif.

Promenade don't slow down
One and three wheel around star thru
Dive thru pass thru star thru
Pass thru on to the next star thru
Dive thru pass thru star thru
Go right and left thru
Turn your girl and star thru
Dive thru pass thru star thru
Pass thru on to the next star thru
Dive thru pass thru star thru
Cross trail corners all
Left allemande

3 IN LINE SLIDE THRU

By Beryl Main, Denver, Colorado

Four ladies chain three quarters round
Two and four right and left thru
Head ladies chain three quarters round
Side men turn 'em rollaway half sashay
Forward six and back slide thru
Left allemande.

RIPPLE THE WAVE #2

By Gordon Blaum, Miami Beach, Florida

Head ladies chain across the square
Allemande left come on back and promenade
One and three wheel around
Do sa do to an ocean wave
Boys ripple the wave
Balance step thru
Go on to the next and swing thru
Girls ripple the wave
Boys run wheel and deal
Two ladies chain to a
Left allemande

SINGING CALL

TWEEDLE DEE

By Dick Leger, Warren, Rhode Island

Record: Top 25132, Flip Instrumental with
Dick Leger

FIGURE

Join your hands and circle left
Allemande left let's do that grand old right and
left

Jimminy cricket jimminy jack
When you meet your partner box the gnat
Grand right and left go the other way back
Next time you meet your honey swing
Just the men star left around that ring
You take her along with the arm around
It's a star promenade you're going down, down
down down

Ladies back track go twice around
Second time you meet him
Turn by the right hand half way around
Now back by the left go all the way around
Take your corner and promenade down
Tweedle dee deedle de dum

ENDING:

Join your hands and circle left
Allemande left
Let's do that grand old right and left
Jimminy cricket jimminy jack
When you meet your partner box the gnat
Grand right and left go the other way back
Next time you meet your honey swing
Just the girls star left around that ring
You take him along with the arm around
It's a star promenade you're going down down
down down

Men back track go twice around
Second time you meet her turn her by the right
Go all the way around
Find the corner left allemande
Come back one and promenade man
Tweedle dee dee deedle dee dum
Deedle dee dum deedle dee dum
SEQUENCE: Figure four times — Ending.

LOW DOWN MUSIC

YOU AND ME

By Elva & Walt Blythe, Absecon, New Jersey

Record: Grenn 14089

Position: Diag Open-facing for Intro: Dance: Closed M facing LOD

Footwork: Opposite directions for M except as noted.

Meas

INTRODUCTION

- 1-4** **Wait; Wait; Apart, —, Point, —; Together (to CP), —, Touch, —;**
In OPEN-FACING pos M's R & W's L hands joined M facing wall & LOD wait 2 meas: Step apart on L, hold, point R twd ptr hold; step together on R adjusting to CP M facing LOD, hold, tch L to R, hold;

DANCE

- 1-4** **Fwd Twd-Step, —; Fwd Two-Step, —; Rock Fwd, —, Recover, —; Rock Back, —, Recover, —;**
Starting M's L do 2 fwd two-steps: keeping M's R & W's L ft in place rock fwd L (W bk R), hold, recover on R, hold; rock bk on L (W fwd R), hold, recover on R, hold;

- 5-8** **(Scissors) Side, Close, Cross, —; Side, Close, Cross, —; Side, Close, Cross, —; Turn, Close, Turn (to CP), —;**
Step side twd CH on L, close R to L, cross L over R to SIDECAR pos M facing diag LOD & wall (W XIB), hold; step side twd wall R, close L to R, cross R over L to BANJO pos M facing diag LOD & COH, hold; Repeat meas 5; Adjusting to CP turn LF stepping side twd LOD R, close L to R, step side R twd COH completing 1/2 LF turn to end CP M facing RLOD (W step L,R,L, almost in place as she turns LF with M), hold;

- 9-12** **Back Two-Step, —; Back Two-Step, —; Rock Back, —, Recover, —; Rock Fwd, —, Recover, —;**
Progressing backward twd LOD do 2 two-steps: leaving R in place rock bk on L (W fwd R), hold, recover on R, hold; rock fwd L, hold, recover on R, hold;

- 13-16** **(Scissors) Side, Close, Cross, —; Side, Close, Cross, —; Side, Close, Cross, —; Turn, Close, Turn (to SCP), —;**
Step side twd wall on L, close R to L, cross L behind R to BANJO pos M facing diag RLOD & wall (W XIF), hold; side twd COH R, close L to R, cross R behind L to SIDECAR pos M facing diag RLOD & COH, hold; Repeat meas 13; turn RF almost in place stepping R,L,R (W start RF turn stepping side twd LOD and continuing on around) to end in SCP facing LOD, hold;

- 17-20** **Fwd Two-Step, —; Fwd Two-Step, —; (Hitch) Fwd, Close, Back, Close; Fwd, —, 2, —;**
In SCP twd LOD do 2 fwd two-steps: step fwd L, close R to L, step back L, close R to L; step fwd L, hold, step fwd R, hold;

- 21-24** **Fwd Two-Step, —; Fwd Two-Step, —; (Hitch) Fwd, Close, Back, Close; Fwd, —, Face, —;**
Repeat action of meas 17-20 except to end

25-28

facing ptr & wall with lead hands joined. (W RF twirl) Vine, 2, 3, Tch; (W LF twirl) Vine, 2, 3, Tch (to Bfly); Apart, Close, Fwd (to Bfly Bjo), —; Around, 2, 3 (to CP), —; Step side twd LOD L,R behind L, side L, tch R to L (W twirl RF under M's L & W's R hands); step side twd RLOD R, L behind R, side R, tch L to R (W reverse twirl) ending in BUTTERFLY pos M facing wall; step back L twd COH (W back twd wall, close R to L, fwd L twd ptr (W fwd R) ending in BUTTERFLY BANJO pos M facing wall, hold; both moving fwd & clockwise step R,L,R adjusting to CP M facing wall, hold;

29-32

Turn Two-Step, —; Turn Two-Step, —; Pivot, —, 2, —; (W twirl RF) Fwd, —, 2 (to CP), —;
Starting L do 2 RF turnin gtwo-steps down LOD ending in CP M facing wall: progressing down LOD pivot RF L, hold R hold, ending SCP facing LOD; step fwd L, hold, fwd R (W twirl RF to CP facing RLOD);

DANCE THREE TIMES THRU

THIRD TIME THRU meas 32 Twirl W to Open-facing M facing wall; change hands step apart.

NOTE: Progress continuously LOD meas 1-24.

EASY DOES IT

VAYA CON DIOS

By George and Claire Hale, Chicago, Illinois

Record: Sets in Order 3159 A

Position: Open-Facing for Intro; Closed, M's back to COH for dance

Footwork: Opposite throughout, directions for M except as noted

Meas

INTRODUCTION

- 1-4** **Wait; Wait; Apart, Point, —; Together, Touch, —;**
In Diag OPEN-FACING pos wait 2 meas: M steps back on L, point R twd ptr, hold 1 ct; step fwd twd ptr on R to CLOSED pos M facing WALL, Touch L to R, —;

PART A

- 1-4** **Bal Bwd; (1/2 R) Waltz Turn; Bal Bwd; Fwd, Turn, Close; (to Semi-Cl)**
In CLOSED pos M bal bwd on L, hold 2 cts.; with R ft lead waltz 1/4 R face R,L,R to end M facing COH; bal bwd on L, hold 2 cts.; step fwd on R, turning to SEMI-CLOSED pos facing RLOD step on L, close R to L;

- 5-8** **Waltz Fwd, 2, 3; Waltz Fwd, 2, 3; Fwd, Swing, —; Fwd, Face, Close; (to CP)**
In SEMI-CLOSED pos starting with L ft waltz fwd in RLOD two meas: step fwd on L, swing R fwd, hold 1 ct; step fwd on R, face ptr turning 1/4 R face (W 1/4 L face) step on L, close R to L (to CLOSED pos M facing COH);

- 9-12** **Bal Bwd; (1/2 R) Waltz Turn; Bal Bwd; Fwd, Turn, Close; (to Semi-Cl)**
In CLOSED pos M facing COH repeat action of meas 1-4 end facing LOD in SEMI-CLOSED pos

- 13-16** **Waltz Fwd, 2, 3; Waltz Fwd, 2, 3; Fwd, Swing, —; Fwd, Face, Close;**

(Please turn to page 45)

16th NATIONAL SQUARE DANCE CONVENTION

16th NATIONAL ANNUAL SQUARE DANCE CONVENTION

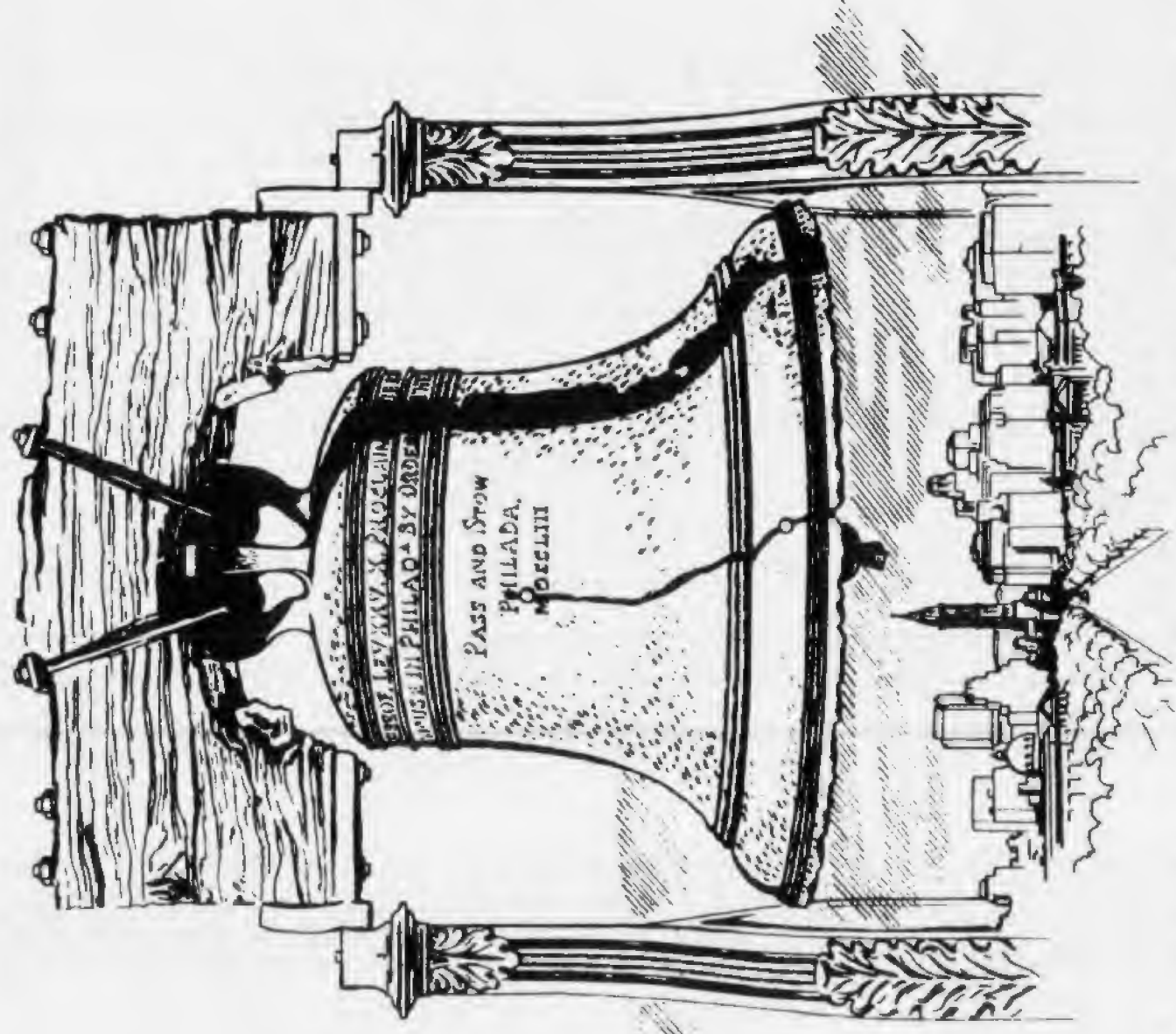
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Please type or print—use names you wish on your badges—Check (x) for days attending:

Last Name_____

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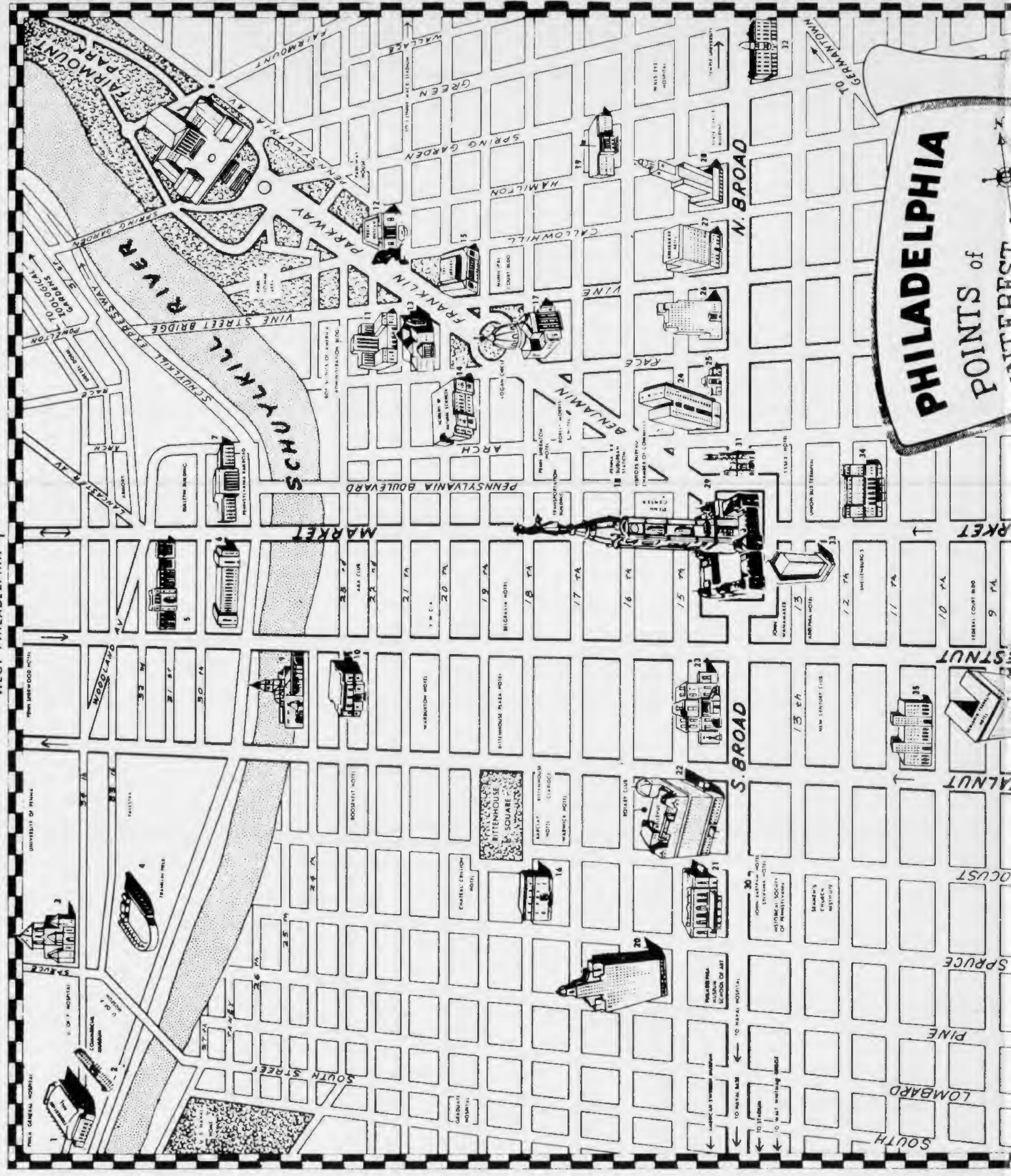
Advance registration fees per delegate are: \$1.75 for 1 day, \$3.25 for 2 days, \$4.50 for 3 days (25¢ per day higher at Convention). Make checks or money orders payable: 16th National Square Dance Convention. May 1, 1967, is deadline for advance registration and refunds.

| | | | | |
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| Her First _____ | | | | \$ _____ |
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Name _____ (Last) _____ (His First) _____ and _____ (Her First) _____
Address _____ City _____ State _____ Zip _____

| | | | |
|-----------------------|-----------------------|------------|-----------------------|
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16th

NATIONAL SQUARE DANCE CONVENTION

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REGISTRATION

16th National Square Dance Convention, Registration Chairman
Elwyn, Pennsylvania 19063

In SEMI-CLOSED pos repeat action of meas 5-8 (on last ct of meas 16 end in BUTTERFLY) (Exception being meas 13 & 14 waltz fwd LOD)

PART B

17-20 Waltz Fwd, 2, 3; Waltz Fwd, 2, 3; Step, Swing, —; Bal Bwd/Face, Touch, —;

From BUTTERFLY pos stepping on M's L and assuming OPEN pos do 2 fwd waltzes (slightly bk to bk and face to face): facing LOD step fwd on L, swing R fwd, hold 1 ct; step bwd on R turning 1/4 R to face ptr and WALL (W turn 1/4 L face) end in BUTTERFLY pos, touch L, to R, hold 1 ct;

21-24 Solo Waltz Turn, 2, 3; On Around, 2, 3; Waltz Balance, 2, 3; Waltz Balance, 2, 3;

Starting with L ft M turns L face (W R face) do a solo waltz turn in 2 meas end facing and BUTTERFLY pos: step side on L, step on R behind L (W also XIB), step in place on L; step side on R, step on L behind on R, step in place on R.

25-28 Waltz Fwd, 2, 3; Waltz Fwd, 2, 3; Step, Swing, —; Balance Bwd/Face, Touch, —;

Repeat action of meas 17-20

29-32 Solo Waltz Turn, 2, 3; On Around, 2, 3; Waltz Bal, 2, 3; Waltz Bal, 2, 3;

Repeat action of meas 21-24 to end in CLOSED pos

SEQUENCE: A B A B A and ending

Ending: Twirl, 2, 3; Side, Apart, Point;

M walks fwd L,R,L (as W twirls R face R,L,R, under M's L and W's R hands); step side RLOD on R, apart on L, point R.

BROKEN BOX GIMMICK

SMILING TWO-STEP

By Joe & Chad Tridico, Metairie, La.

Record: Belco B 220-B

Position: Open-Facing for Intro, M's Bk to COH; Dance, Semi-Clo facing LOD.

Footwork: Opposite; Directions for M except as noted.

Meas INTRODUCTION

1-4 Wait; Wait; Apart, —; Point, —; Together, —, Touch (to SCP), —;

In OPEN pos facing wait 2 meas: Step apart on L, hold 1 ct, point R twd ptr, hold 1 ct; Step tog on R, hold 1 ct, blend to SCP while touching L to R face LOD, hold 1 ct;

DANCE — PART A

1-4 (SCP) Fwd Two-Step; Fwd Two-Step (To Open fac LOD); Side, , Recover, —; Cross, Side, Cross, —;

In SCP & starting on M's L do 2 fwd 2 steps LOD ending in OPEN pos facing LOD inside hands joined: M steps side twd COH on L, , recover on R (pull W in front of him & drop hands), ; M going behind W but still facing LOD cross L over R, swd on R twd wall, cross L over R; (W step side twd wall on R, rec on L; starting in front of M cross R over L,

swd on L, cross R over L); end in L-OPEN pos M's L & W's R hands joined;

5-8 Side, , Recover, ; Cros, Side, Face, —; (CP) Turn Two-Step; Turn Two-Step (to SCP fac LOD);

M steps swd twd wall on R, , rec on L, ; going behind W & still facing LOD dropping hands cross R over L twd COH, swd on L, turning 1/4 R face on R (W turns 1/4 L face on L) end in CLOSED pos M's bk twd COH; In CLOSED pos do 2 R face turning two-steps LOD end SCP facing LOD;

9-12 (SCP) Fwd Two-Step; Fwd Two-Step (to OP face LOD); Side, , Recover, ; Cross, Side, Cross, —;

Repeat action of measures 1 thru 4.

13-16 Side, , Recover, ; Cross, Side, Face, —; (CP) Turn Two-Step; Turn Two-Step (to open facing LOD);

Repeat actions of meas 5 thru 8 except to end in OPEN facing LOD inside hands joined.

PART B

17-20 Step Fwd, —, Point Fwd, —; Step Bkwd, —, Point Bkwd, —; Run, 2, 3, —; Run, 2, 3, —;

Open pos facing LOD inside hands joined M steps fwd on L, & points R toe fwd in front of L; M steps bkwd on R, & points L toe in bk of R; starting on M's L with very short steps run, 2, 3; hold; run, 2, 3, hold;

21-24 Step Fwd, —, Point Fwd, —; Step Bkwd, —, Point Bkwd, —; Run, 2, 3, —; Run, 2, 3, — (to CP);

Repeat meas 17 thru 20 except to blend to CLOSED pos M's bk to COH M turning 1/4 R face on R (W turning 1/4 L face on L); **25-28 (1/2 Box) Side, Close, Fwd, —; Side, Cross, Side, —; Side, Close, Fwd, —; Cross, Side, Cross, —;**

In CLOSED pos M steps swd LOD on L, close R, fwd L, hold 1 ct; M steps swd RLOD on R, crosses L in front of R (W crosses R in front of L), side on R & check; M steps LOD on L, close R, fwd L hold 1 ct; In MODIFIED CLOSED pos M crosses R in front of L twds LOD (W crosses L in front of R), swd L, crosses R in front of L blending to CLOSED pos facing wall;

29-32 (CP) Turn Two-Step; Turn Two-Step; Pivot, , 2, ; Twirl, , 2, (Scp);

In CLOSED pos do 2 RF turning two-steps: Do a RF couple pivot in two slow steps L, , R, end SCP facing LOD; M walks fwd LOD 2 slow steps L, , R, ; (W twirls R face LOD R, , L, under joined hands M's L & W's R) to end in SCP facing LOD.

DANCE GOES THRU THREE TIMES PLUS ENDING

Ending: (SCP) Fwd Two-Step; Fwd Two-Step; Twirl, , 2, ; Apart, —, Point, —;

In SEMI-CLOSED pos do two fwd two-steps LOD: M walks fwd 2 slow steps LOD L, , R, (W twirls RF under joined hands M's L & W's R two slow steps R, —, L, — down LOD); ACK: Change hands

M's R & W's L M steps bkwd twd COH
on L, —, point R, — twds ptr & both hold
for final note:

STYLING NOTE: On meas 3 & 5 while retaining
hand hold, partners glance at each other & smile.

BREAK

By Les Ely, Phoenix, Arizona

Head two ladies chain to the right
Turn 'em on around
One and three square thru
Count to four that's what you do
Four hands around
A right and left thru and turn the girl
Put her in the lead go Dixie style
To an ocean wave rock it up and back
Use your left swing thru
Without a stop spin the top
Without a stop
Left allemande

STARS GALORE AND MORE STARS

By Ken Ehrhardt, Scottsdale, Arizona

One and three square thru count four hands
Star right with the outside two
Heads to the middle with a left hand star
Go once around
To the same two right and left thru
Dive thru pass thru
Star right with the outside two
Heads to the middle
With a left hand star
Go once around to the same two
Right and left thru
Dive thru square thru
Five hands around and then
Left allemande

THREE IN LINE #5

By Sam Grundman, Berkeley, California

Head ladies chain
The pretty little thing
Turn 'em on around
To an eight hand ring
Circle to the left
Head two gents
Take your partner and your corner
Into the middle and back
Then pass thru
Ends trade centers turn back
Circle to the left while you're like that
Side two gents
Take your partner and your corner
Into the middle and back
Then pass thru
Ends trade centers turn back
Circle to the left while you're like that
Head two gents
Take your partner and your corner
Into the middle back away
Lady on the right half sashay
Just the ends star thru circle three
Two men break to a line of three
Forward six come on back pass thru
Ends trade centers turn back
Circle eight go 'round the land
Whirlaway left allemande etc.

SLIDE THRU

By Jim Mayo, South Acton, Massachusetts

Head couples swing thru
Box the gnat then square thru
Swing thru the outside two
Box the gnat then square thru
Bend the line
Just the ends slide thru then half square thru
Everybody slide thru
Just the ends pass thru
Bend the line, right and left thru
Roll away, slide thru
Left allemande

UNUSUAL ALLEMANDES

By Chet Smith, Boylston, Massachusetts

Promenade go round the land
Girls roll back pass one man
Promenade the next go round the land
Heads wheel around go right and left thru
Turn a little girl then star thru
Dive thru pass thru
Split two and line up four
Forward eight and back right out
Centers arch ends duck out
Do a left allemande

SINGING CALL

IT'S TRUE

By Tommy Stoye, San Diego, Calif.

Record: MacGregor #1098 — Flip Instrumental
with Tommy Stoye

OPENER, MIDDLE BREAK AND ENDING

Join your hands and you circle left now

Walk all around your corner turn partner by
the left

Four men star by the right go one time you go
Allemande left that corner then weave the ring
you go

Move in and out until you meet your darling
do-sa-do

And then you promenade now be sure it's true
when

You say that I love you it's a sin to tell a lie

FIGURE

Two and four up and back

Then do right and left thru

First and third lead to the right and circle up four

Break out and make a line

And move it up and back

You pass thru with a wheel and deal then
substitute

Do a do-sa-do you're going to swing thru

Box the gnat pull by and the corner promenade

So be sure it's true when you say that I love you

It's a sin to tell a lie

Tag Ending:

Now, walk around that corner come home
and swing your own it's a sin to tell a lie

SEQUENCE: Opener — Figure twice for heads —

Break — Figure twice for sides — Ending

Note: On the swing through—do not have dancers
rock on the end of the swing thru — continue into
the box the gnat — with a pull by to the corner
promenade — this works out to be much better
timing.

EXPERIMENTAL DRILLS

Below are several examples of the experimental lab figure Turn and Slide by the originator, Sam Grundman of Berkeley, California. The description will be found on page 76.

One and three forward up and back you glide
Forward again turn and slide
Left allemande

One and three lead to the right
Circle four
Head men break to a line of four
Forward eight back to the land
Turn and slide
Left allemande

Side two couples right and left thru
Head two couples turn and slide
Split the sides around one
Line of four forward eight back you do
Ends only turn and slide crosstrail
Left allemande

Head two couples crosstrail
Go round two to a line of four
Forward eight back you do
Turn and slide across from you
Peel off pass thru
Bend the line turn and slide
Square thru three quarters round
Left allemande

One and three turn and slide
Pass thru clover and
Turn and slide
Left allemande.

NOTE: The line "Pass thru clover and turn and slide" can be repeated indefinitely, ending each time in sequence facing corners for left allemande.

One and three half sashay
Square thru
While you're that way
Count four hands
Turn and slide (same sex)
To a line of four
Centers trade bend the line
Square thru three quarters round
Left allemande.

Head two couples half sashay
Turn and slide
You're on your way
Dixie daisy go across and back
Outside two U turn back
Turn and slide (same sex)
To a line of four
Center four turn and slide
Pass thru look for the corner

Head ladies chain across you go
One and three do-sa-do
An ocean wave here we go
Slip slide swing turn and slide
Square thru three quarters round
Left allemande

Four ladies chain across the way
Head two couples half sashay
One and three lead to the right
Circle four
Two ladies break to line of four
Forward eight back to the land
Turn and slide (same sex)
Dixie grand right left right
Left allemande

One and three turn and slide
Right and left thru
Dive thru turn and slide
Partners trade (Frontier whirl)
Right and left thru
Whirlaway half sashay
Turn and slide partners trade
Right and left thru
Dive thru turn and slide
Partners trade
Right and left thru
Whirlaway half sashay
Turn and slide partners trade
Left allemande.

One and three square thru
Count four hands
Do-sa-do the outside two
An ocean wave
Balance forward balance back
Eight circulate and turn and slide
Wheel and deal the center four
Spin the top don't stop
Turn and slide
Pass thru
Do-sa-do the outside two
An ocean wave
Balance forward balance back
Ends trade centers trade
Turn and slide wheel and deal
Center four swing thru
Don't stop turn and slide
Half square thru
Do-sa-do the outside two
An ocean wave
Balance forward balance back
Eight circulate and turn and slide
Wheel and deal the center four
Spin the top don't stop
Turn and slide pass thru
Square thru three quarters man
Find the corner
Left allemande.

KEEP IT NEAT

By Ed Fraidenburg, Flint, Michigan

Four ladies chain across
And turn 'em full around
Separate and star thru the first you meet
Frontier whirl and keep it neat
Four ladies chain across
And turn 'em full around
Separate and star thru the first you meet
Frontier whirl and keep it neat
Four ladies chain across
And turn 'em full around
Promenade home and settle down

SCOOT & SCAT

(Mixer)

By Robert Helms, Newhall, Calif.

Do an allemande left
Like an allemande thar
Go right and left and make a star
Girls scat from where you are
Join right up with another star
Girls latch on with a brand new man
Hang on tight we're gone again
Girls swing in for a back up star
Men scoot out from where you are
Join up boys in another star
Latch on boys with your left hand
The girls swing out the men swing in
Slip the clutch left allemande
Come back one and promenade
Promenade just like that
Everybody scoot and scat
Pick up two and circle up four
Open right up and make it eight
Circle to the left
Till you get straight
Somebody holler stop and home you go

CHAIN STAR THRU

By Hillis Hauck, Pomona, California

Heads right and left thru
Same ladies wheel chain
Sides pass thru Frontier whirl
Side ladies wheel chain
All four ladies chain star thru
Promenade
All four couples wheel around
Promenade wrong way 'round
Girls roll a half sashay
Girls turn back
Left allemande

SPIN AND CIRCLE #TWO

By Bill Lucerne, Phoenix, Arizona

One and three square thru
Count four hands
Do-sa-do outside two
All the way ocean wave
All eight circulate balance up and back
Spin the top without a stop
Swing thru balance up and back
Spin the top without a stop
Swing thru two by two
Balance there do a right and left thru
Turn the girl dive thru pass thru
Left allemande.

OUTSIDES IN — A

By Ted Wegener, Gardena, California

One and three lead right circle up four
Break right out to a line of four
Forward eight and back you reel
Pass thru with a wheel and deal
Outsides in to a line of four
Up to the middle and back you reel
Pass thru with a wheel and deal
Substitute men square thru
Three quarters 'round
Do-sa-do and promenade

DIXIE SPIN #2

By Tom Rinker, Omaha, Nebraska

Side ladies chain you do
Same ladies lead in a dixie spin
When you're through, do a left swing thru
Girls run, cast off three quarter round
Pass thru across the town
Allemande left

WHO TRADES?

By Herb Mercier, Manchester, Connecticut

Heads swing thru girls trade and star thru
Swing thru boys trade and star thru
Frontier whirl and star thru
Swing thru girls trade and star thru
Frontier whirl and star thru
Dive thru pass thru Swing thru
Boys trade and Star thru
Frontier whirl and star thru
Swing thru the girls trade and star thru
Frontier whirl star thru
Swing thru the boys trade and star thru
Frontier whirl Star thru
Left allemande

TWO DIXIE SPIN Figures

By Larry Hale, Oakland, California

#1

Heads right and left thru
Dixie spin left swing thru
Girls run wheel and deal
Left allemande

#2

Heads right circle to a line
Dixie spin left swing thru
Girls run wheel and deal
Cross trail left allemande

SINGING CALL

OLD BLACK MAGIC

By Bill Peterson, Livonia, Michigan

Record: Hi-Hat 339, Flip Instrumental with
Bill Peterson

OPENER, MIDDLE BREAK AND ENDING
Now all circle left there's magic tonight
You allemande left turn your partner by the right
Four ladies promenade inside that old land
Box the gnat and go right and left grand
Those icy fingers up and down that line
Do-sa-do go full around in time
Promenade the set you will sure to get
That old black magic called love
FIGURE

The heads (sides) promenade half way round
the floor

The sides (heads) star thru pass thru circle four
Make a line go forward and then you back away
A right and left thru turn and pass thru I say
Now wheel and deal

Centers square thru three hands
Swing the corner lady and then left allemande
Promenade along help me sing this song
That old black magic called love

SEQUENCE: Opener — Figure twice for heads —
Break, Figure twice for sides — Ending

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(Letters, continued from page 3)

homes, etc. Despite his busy schedule, Mr. Cooke always has time for these visits. His warmth and personality make every occasion fun for dancers and spectators alike...

Joan Gifford
Port Monmouth, N.J.

Dear Editor:

Thank you—thank you for the Dancers Walkthru article in the August 1966 Sets in Order. I just purchased it today as I was looking for some ideas for a stunt—and I found them!...

Mrs. Edward Reeder
Omaha, Nebr.

Dear Editor:

Was very pleasantly surprised upon perusing my September Sets in Order, to find my picture and the accompanying article in the Caller of the Month section. Don't know just who to thank for it as I don't know when it was written and submitted.

Would like to make one slight correction for the record. In December 1965 I finally made my promotion to Master Sergeant. The rest of the article is very factual and I didn't know that anyone knew that much about me

and my activities...

Many thanks for the printing of that article; I am humbly grateful...

MSgt W. R. Welch
Nellis AFB, Nev.

Dear Editor:

Just returned from a fortnite holiday (how's that for En Zed talk meaning a two weeks' vacation?) in New Zealand and Australia. While in Christchurch, New Zealand, I was fortunate enough to dance one nite with Art and Blanche Shepherd and their advanced class of dancers. If the warm welcome I received was typical, and I know it was, it is almost worth the trip just to get to know and to dance with these wonderful square dance leaders and dancers...

Carl Finley
Honolulu, Hawaii

Dear Editor:

Thanks to your Summer Dancing List in Sets in Order we had many out of town dancers join us this year at the Lakehead Barn... It is on the south shore of Lake Chemong and the inside has to be seen to be appreciated.

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We averaged 9 to 10 squares all summer and are extremely happy about it, but most of all it was the visitors from far away who really completed the summer for us. Besides visitors from many parts of Ontario, we had them from Pennsylvania, Ohio, Massachusetts, West Virginia, Florida and of all places, Alaska. All had seen our dances listed in Sets in Order and stopped in to join us on a Wednesday night.

We just had to let you know the results we had from your Summer Dancing list...

Bob and Jane Jaffray
Peterborough, Ont., Canada

Dear Editor:

... I am very pleased to see that your magazine recognizes the role of teens in square dancing. I am in hopes that others will give teens the same recognition...

Jim Maczko, Spring Valley, Calif.

Dear Editor:

My habit of thumbing eagerly thru the newly-delivered Sets in Order produced a real thrill when I saw the article naming me as Caller of the Month (August 1966). You conspirators can really keep a secret!

My sincere thanks to Dave Taylor, to S.I.O.

and to my wife, Julie, for this fine tribute.

Whatever success Julie and I have enjoyed has come from the whole-hearted cooperation of hundreds of square dancers—wonderful people. Square dancing has from the beginning needed strong, impartial and inspiring leadership. No one has given more than our fine magazine, S.I.O.

Our earliest copies of S.I.O. (1951) reflect the same genuine enthusiasm that has been inherent in every issue which has followed...

Wes Rea
Grosse Pointe, Mich.

Dear Editor:

... My renewal for the next three years should show how I enjoy your very informative publication. I read every page when it arrives and constantly refer to back issues for certain information on older figures.

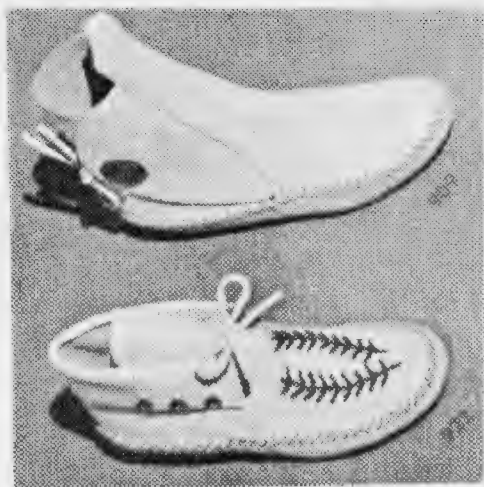
Lloyd Priest
Scarborough, Ont., Canada

Dear Editor:

Per "Memorable Moments" in your August issue—'way back in 1906 down on the Texas-Mexican border, several of us from the cattle ranch used to ride horseback 18 miles to a

Faulkner's

SQUARE DANCE
and
WESTERN SHOP



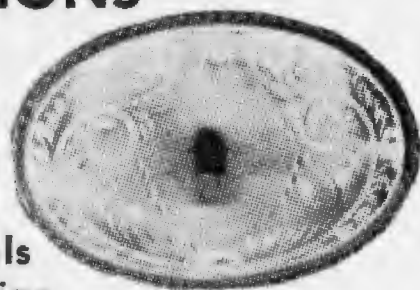
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little town called Santa Maria. The only thing saintly about it was the name, I assure you; it was a tough border town. However, the ranch where they square danced was the only decent thing around there. It had a huge barn where they danced every two weeks—and what a time we had. Horses on one side—cows on the other. We used to tie a bunch of hay with a lariat and drag it across the floor to make it smooth...

No canned music, either—we had accordion, guitar and clarinet and a big fellow with a

voice like a bull as a caller. Looking back and thinking of the square dancing then, I sometimes long for those days. A bit rough but lots of good, clean fun and no hot rodding...

Joe Walthen
Chatsworth, Calif.

Dear Editor:

In conjunction with the nationwide effort to name the fourth week in September as National Square Dance Week, the Middle Tennessee Callers group wrote to Governor Clement of Tennessee requesting that he rec-

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1966-2

ognize that week in this state. In reply to our request, we received an official signed and sealed proclamation from the Governor, naming the fourth week in September as Square Dance Week in Tennessee. Plans were made to have special events at that time to make the public more aware of our activity and perhaps gain additional members in the fall classes . . .

Janell Mickel
Smyrna, Tenn.

Dear Editor:

Thank you for the fine publicity you gave to

Norfolk's Centennial Square Dances. On the basis of the listings in Sets in Order we had several tourist couples in town for the Centennial and it drew many dancers from out-state Nebraska . . .

Darlyne and Paul Goodman
Norfolk, Nebr.

Dear Editor:

On page 40 of the August 1966 S.I.O. it seems you had good intentions of publishing a letter Red and I had written you but only 9 words were published. Thanks, anyway. The



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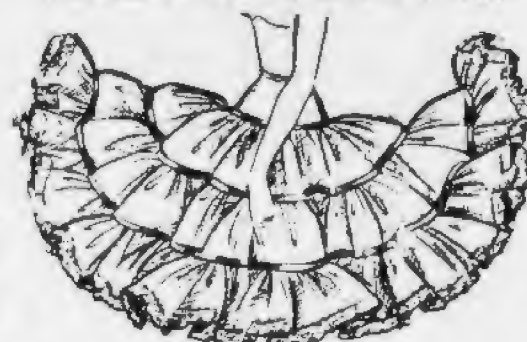
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Reuel A. deTurk

Red and Peggy Handley — Millwood, W. Va.,
looked good. We always enjoy seeing our name
in S.I.O. and we really like to see our village
(all 68 pop.) in print...

Peggy Handley
Millwood, W. Va.

Dear Editor:

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Wilf West
Hope, B.C., Canada

Dear Editor:

Of the five years since the organization of
our club we have served for three of them as
publicity chairmen. We would like to think it
is because the club really felt we could do the
job but we know there are others who can
do it as well. However, we could never have

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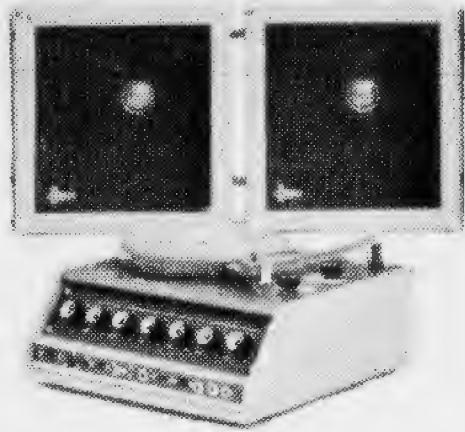
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contributed so much without the never-ending help of Sets in Order. It has been a library of information and ideas...

We are sending along our renewal subscription not to take advantage of the "old rate" but because we just couldn't be without our official square dance magazine...

Earl and Katie Sollers
Wichita, Kansas

Dear Editor:

This (enclosed subscription) is a gift to the Past President of Laughing Squares Club. It's the finest way I know to show my appreciation

to our past officers; it has been my policy for the past seven years (to give subscriptions)... Thanks for your ideas and efforts for square dancing.

Gene Haley
Indianapolis, Ind.

Dear Editor:

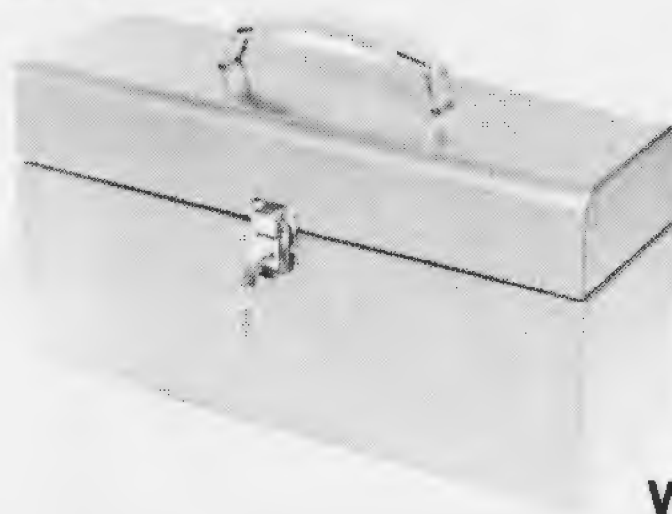
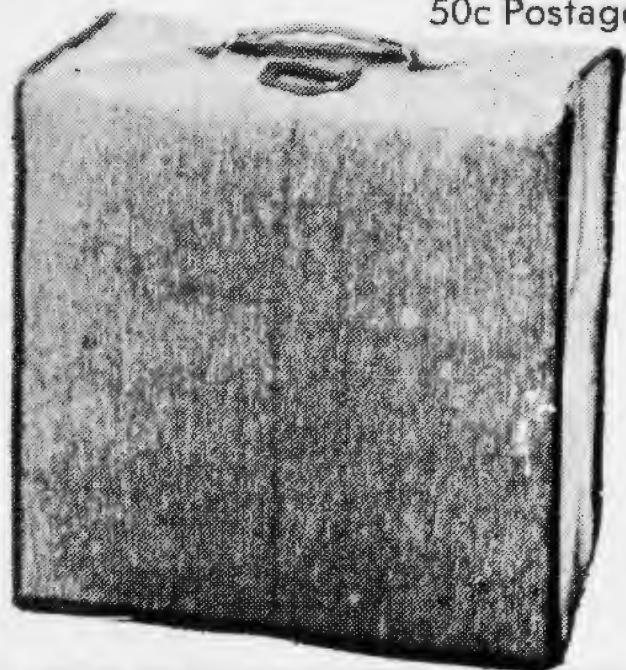
This is just a word about afterparties. I have always enjoyed the type where the participant has a definite talent for entertaining by playing a musical instrument, and for singing or dramatizing little skits which can be very entertaining.

CANVAS PROTECTIVE COVERS

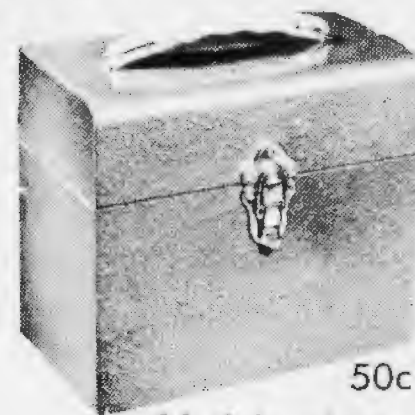
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Lately the afterparties we have seen have been the dramatizing of off-color stories. After the afterparty is over, I often wonder why I stayed.

I wonder what this sort of thing does to improve the square dance picture and what it does to improve the caller "image."

Frank S. Keeser
Belleville, Ill.

Dear Editor:

After three long, beautiful years of serving on the South Coast Executive Board and leav-

ing it with much regret only because of ill health, I truly thought I would be among the forgotten people of the past. Then came the lovely surprise from the great wonderful "family" of square dancers. I had just dropped by my place of business again for a rare visit when a car pulled up on the compound and out of it came two lovely ladies of our executive board. Their arms were loaded with the most beautifully wrapped packages—bright gold paper—royal blue satin ribbon—really almost too beautiful to open.

TOP



GRENN

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- 12086 I Love You — Schneider
- 12084 Get Out & Get Under Moon — Davis
- 12082 Denver — Schneider

TOP

NEWEST FLIP SQUARES

TOP 25136

"MOONLIGHT SAVING" by Jim Cargill

TOP 25137

"IDEAS" by Chip Hendrickson

RECENT SQUARES

- 25135 Wait Till The Sun Shines — Cargill
- 25134 Lovin' Machine — Peterson
- 25133 Molly Brown — Keys
- 25132 Tweedle Dee — Leger
- 25131 Down By The Ohio — Leger
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I was laughing and crying at the same time. To be so recognized is so grand—so wonderful—that words can never explain it. It has to be felt 'way down deep within. Where else can such thoughtfulness to one who seems "out of it" be found except in square dancing? Take it from one who knows! I have been in the industrial world—the professional world—the theatrical world—the horseman's world—the wild-blue-yonder world—fraternal lodges and athletic leagues but this unusual recreation we have in square dancing just can-

not be matched in any other league anywhere!

I wish I had the strength to thank every one of my square dance friends individually but that is not in the cards so I hope every one of you will read this message and be assured in your hearts that you have made a lonely, miserable lady beam with happiness. God bless this great, wonderful, gigantic, unmatched square dance "family"—long may it thrive!

Duchess Domrose
Compton, Calif.



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The CALLER OF THE MONTH



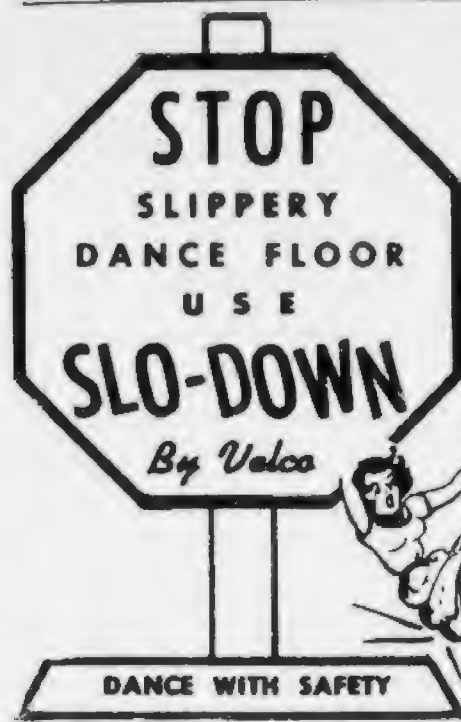
Chuck Merrill — Bishop, California

HOME BASE to Chuck Merrill for his calling is right in the midst of a sportsmen's paradise — Bishop, California, in the Eastern High Sierras. The trout fishers, skiers, etc., who spend vacations in the area also include many square dancers who combine their hobbies in stopping by to dance to Chuck. They always receive a friendly welcome.

Merrill and his wife Wanda attended a beginner class conducted by Kinnie and Daisy Powers in 1952. The Owens Valley Squares was their first club and soon Chuck was the club president. Caller Powers developed throat trouble just as a beginner class was starting and asked Chuck if he would take over the calling and instruction, which he did with Powers as his able tutor.

Since then Chuck has added more clubs to his schedule, has called at State Conventions and held dances every summer for tourists and local dancers at Mammoth Lakes, Calif. He also has held classes in Lone Pine and Big Pine and currently teaches beginner square dancing and round dancing in Bishop.

When Chuck was "grounded" by heart attacks in the fall of 1964, Dick Brindley stepped



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in and did an excellent job of pinch-hit calling and teaching for Chuck until the latter was able to be back behind the mike. So, as Chuck had helped his friend earlier he, too, was helped when he needed it. The circle was complete.

Fourteen years of square dancing have been a real inspiration to Chuck and Wanda, not only because they have been able to introduce hundreds of people to this heart-warming recreation but because they have made wonderful, sincere friends thru square dancing. It

keeps them coming back for more and they hope to so continue for many years.

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 —John Locke



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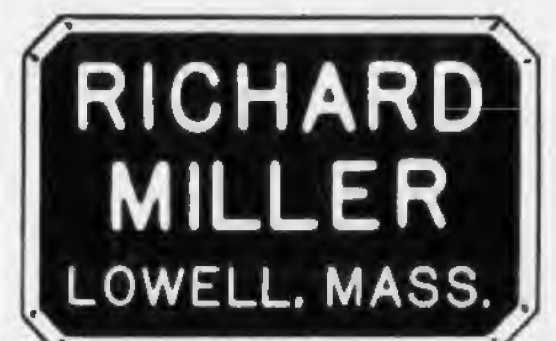
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"PAPPY" HEIER

Harold "Pappy" Heier, square dance caller and round dance leader, passed away in Washington, D.C., on Sept. 24. Pappy was one of the first square dance callers in the Washington area and was one of those responsible for introducing "western-style" square dancing there. He and his wife Nan started teaching squares and circle rounds in 1948. In "civilian" life Pappy worked for the Federal Aviation Agency until his retirement in 1964. His warm and friendly manner will be sorely missed.

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Bob and Wilma Anton — Kingsley, Kansas

BOB AND WILMA ANTON belong to that legion of round dancers first square dancers who are happy to express their enthusiasm for their hobby not only as to its rhythmic benefits but because it has afforded them an ever-widening circle of friends across the land.

They started out as square dance beginners in 1948 and in 1953, when the Whirl-A-Way Round Dance Club was started in Dodge City, they joined and began their happy venture into the round dance field. In 1957 they attended their first of many dance camps at College Station, Texas, with the Manning Smiths.

Realizing that more people should be enjoying the recreation of square and round dancing they started promoting square and round dance classes in 1958 in their local area. With some special instructions from the Smiths on the techniques of teaching round dances, they started their first round dance class. Later in 1958 the Gad-A-Bouts Club was formed in their home town of Kinsley and is still going smoothly 'round and 'round.

Besides teaching round dance classes, the Antons have served as round dance instructors at numerous festivals and have worked three years on the Annual Square Dance Festival in Liberal, Kansas. They also served on

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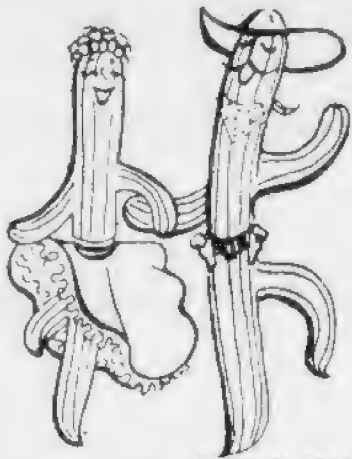
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the Board of Directors for the Kansas State Round Dance Assn. in 1961-1963, then served as Vice-Presidents and are now Presidents of the association. They were General Chairmen for the Annual South West Kansas Square Dance Festivals in Dodge City—at both the fall and Spring festivals.

They feel that their hobby benefits them not only from the standpoint of pleasant exercise and sociability but from the point of view that it has also allowed them to activate their organizational abilities—and they love it.

STANLEY DEDO

On Tuesday, August 9, the square dance program of the Western New York area lost one of its best and staunchest friends—Stanley A. Dedo. For a number of years Stan had been one of square and round dancing's largest boosters there. He had served the local Federation as its president for one year and had functioned on the Boards of several clubs—always with a large heart and much enthusiasm. His passing will be felt by all his square dancing friends.



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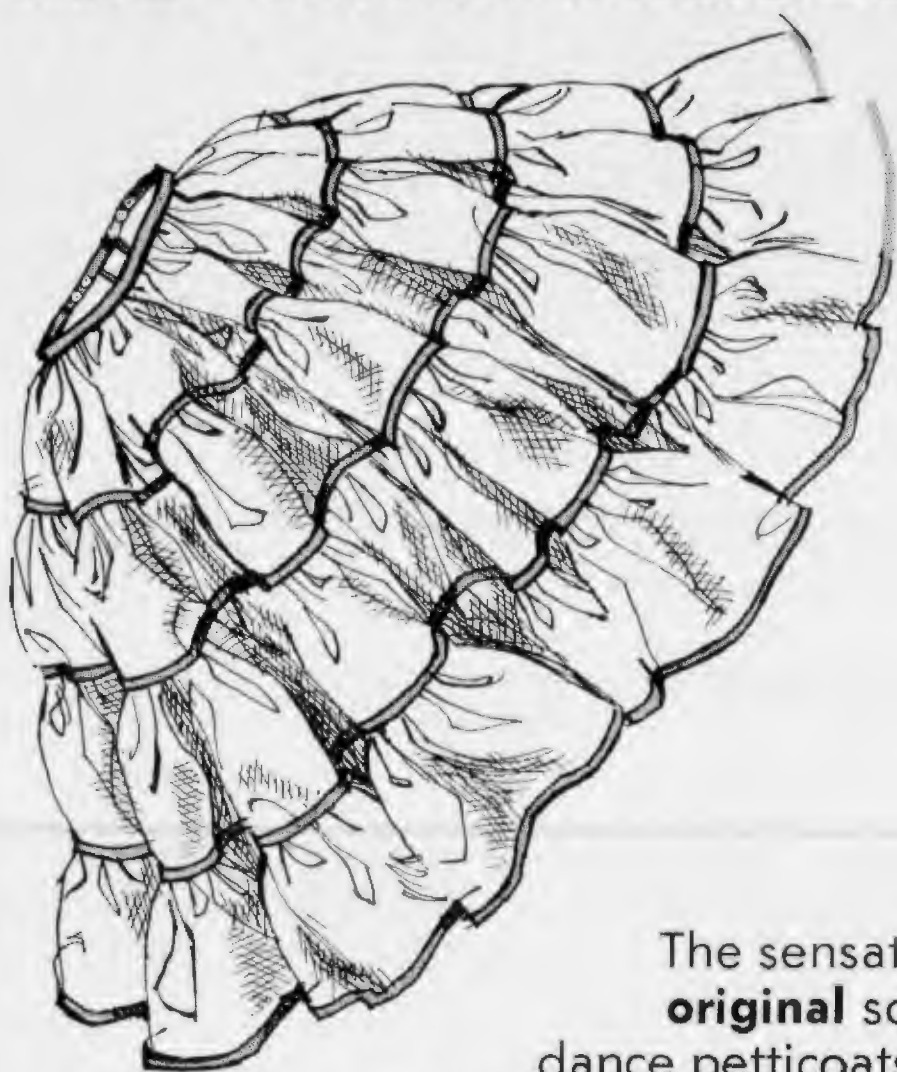


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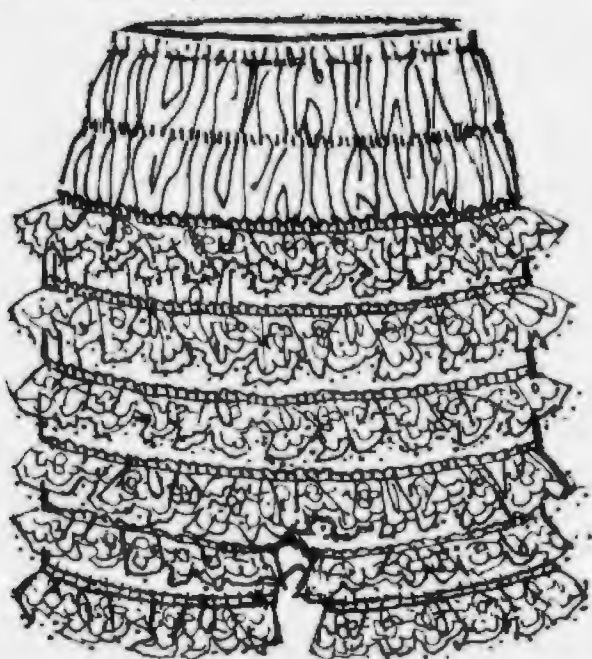
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(Record Reviews, continued from page 6)

— men star right — allemande — weave — do sa do — promenade. (Figure) Head ladies chain right — new head ladies chain across — heads up and back — half square thru — swing thru — spin the top — right and left thru — cross trail — corner swing — promenade.

Comment: An unfamiliar country tune, adequate music and contemporary dance patterns.

Rating: ☆+

POOR LITTLE ROBIN — Windsor 4861

Key: G **Tempo:** 125 **Range:** High HC
Caller: Bill Ball **Low LA**

Music: Standard 2/4 — Accordion, Trumpet, Piano, Guitar, Drums, Vibes, Bass

Synopsis: Complete call printed in Workshop.

Comment: Moves smoothly, good timing, and excellent choice of tune. Music is well played and patterns are conventional.

Rating: ☆☆☆

PISTOL PACKIN' MAMMA — Top 25130

Key: F **Tempo:** 124 **Range:** High HA
Caller: Jim Bauer **Low LC**

Music: Standard 2/4 — Trumpet, Piano, Drums, Clarinet, Bass, Guitar

Synopsis: (Break) Sides (Heads) right and left thru — heads (sides) — square thru $\frac{3}{4}$ — separate — round one to line — pass thru — ends trade — allemande — do sa do — promenade. (Figure) Heads (sides) do sa do — square thru — eight chain four — swing fifth — ladies promenade — box the gnat — do sa do — promenade.

Comment: Well played music and tune that is quite repetitive. Figures are interesting.

Rating: ☆☆☆

OLD BLACK MAGIC — Hi-Hat 339

Key: Several **Tempo:** 128 **Range:** High HC
Caller: Bill Peterson **Low LB**

Music: Standard 2/4 — Accordion, Vibes, Guitar, Banjo, Piano, Drums, Trumpet, Bass

Synopsis: Complete call printed in Workshop.

Comment: A standard tune, well played music with a good up-beat, and danceable figures.

Rating: ☆☆☆

TWEEDLE DEE — Top 25132

Key: C **Tempo:** 124 **Range:** High HB
Caller: Dick Leger **Low LC**

Music: Standard 2/4 — Trumpet, Banjo, Piano, Drums, Bass, Clarinet

Synopsis: Complete call printed in Workshop.

Comment: A good tune, swinging music with good balance, dance patterns that are easy but well timed and interesting.

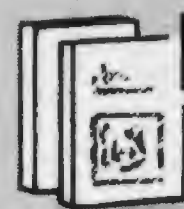
Rating: ☆☆☆

HI NEIGHBOR — MacGregor 1099

Key: A **Tempo:** 126 **Range:** High HD
Caller: Jerry Helt **Low LD**

Music: Standard 2/4 — Accordion, Piano, Trumpet, Guitar, Bass, Drums

Synopsis: (Break) Allemande — do sa do — men star left — box the gnat — girls star left — partner swing — allemande — promenade. (Figure) Heads promenade $\frac{1}{2}$ — $\frac{1}{2}$ square

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dive thru — circle four 1/2 way — pass thru
— corner swing — allemande — promenade.
Comment: Good smooth and peppy dance to a
good tune. Dance is easy and fun.

Rating: ☆☆

I GET THE BLUES WHEN IT RAINS — Blue Star 1792

Key: F **Tempo:** 122 **Range:** High HD
Caller: Marshall Flippo **Low LB**

Music: Standard 2/4 — Trombone, Trumpets, Guitar, Piano, Drums, Bass, Saxophone, Organ

Synopsis: (Break) Allemande — do sa do — gents star left — do sa do — circle — allemande — grand right and left — do sa do — promenade. (Figure) Ladies chain 3/4 — heads promenade half — heads right, circle to a line — up and back — star thru — pass thru — U turn back — swing thru — ladies trade — swing — promenade.

Comment: A really big band sound but unless level is kept down it will interfere with caller's voice. Excellent dance pattern. Music has slow tempo.

Rating: ☆☆☆+

I'M GOING BACK — Bogan 1200

Key: F **Tempo:** 132 **Range:** High HD
Caller: Cal Lambert **Low LC**

Music: Standard 2/4 — Trombone, Trumpets, Piano, Drums, Bass, Organ, Guitar, Clarinet

Synopsis: (Break) Circle — girls rollaway — circle — around corner — do paso — ladies chain — rollaway — swing — promenade. (Figure) Ladies chain — ladies chain 3/4 — heads up and back — square thru — swing thru — spin the top — cross trail — corner swing — promenade.

Comment: A good tune, a really big band sound

CURRENT BEST SELLERS

Fifty-two dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-November.

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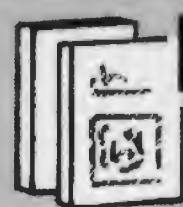
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| If You Knew Susie | Kalox 1061 |
|-------------------|------------|

ROUND DANCES

| | |
|-----------------------|--------------------|
| Mexicali Rose | Grenn 14088 |
| Oh You Kid | Hi-Hat 831 |
| Marie | Sets in Order 3153 |
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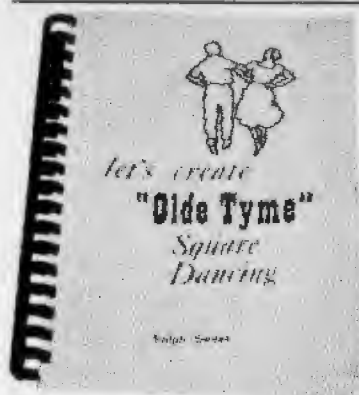
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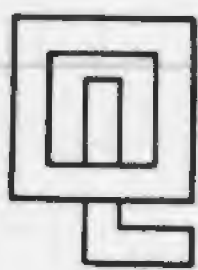
SL-122 THE WILLOW TREE

Caller: Melton Luttrell

SL-123 CITY LIGHTS

Caller: Dusty Randell

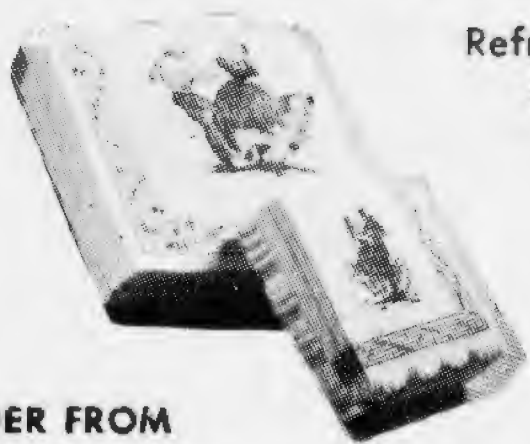
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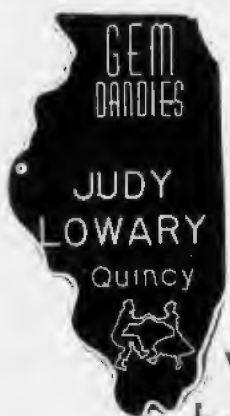
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with a few too many instruments in the caller's voice range but dropping the music volume makes it usable. The dance patterns are conventional and busy. Rating: ☆☆

ROUND DANCES

VAYA CON DIOS — Sets in Order 3159

Music: (The Musicians) — Saxophones, Piano, Trombone, Trumpet, Drums, Bass, Harp, Clarinets.

Choreographers: George and Claire Hale

Comment: A full band arrangement at medium speed. The waltz routine is not difficult with half the dance repeating.

TEDDY — Flip side to the above

Music: (The Musicians) — Guitar, Piano, Bass, Drums

Choreographer: Joy Cramlet

Comment: Novelty music with an easy routine. A 24 measure dance (half of that is repeats) and no turning two-steps.

HUMORESQUE — Blue Star 1791

Music: (The Texans) — Piano, Guitar, Drums, Bass

Choreographers: Bill and Marie Clarke

Comment: A simple arrangement that is quite danceable. The routine is only 16 measures long, is easy, and goes thru 5 times.

GOODNIGHT TWO-STEP — Flip side to the above

Music: (Sugarland Brass) — Piano, Trumpets, Guitar, Trombone, Drums, Bass.

Choreographer: Gordon Moss

Comment: A full band rendition for a dance released to the same tune and same routine a number of years back on the Sunny Hills label. A very good dance.

RUMA-DUM-DUM — Windsor 4720

Music: (George Poole) — Saxophones, Flutes, Piano, Rhythm Devices, Drums, Bass, Guitar, Trumpet

Choreographers: Pete and Carmel Murbach

Comment: A novelty routine to extremely good music with a Latin flavor. The dance is 24 measures long, half repeats, and no turning two-steps.

COCKTAILS FOR TWO — Flip side to the above

Music: (George Poole) — Guitars, Rhythm Devices, Piano, Drums, Bass, Trumpet, Flutes, Accordion

Choreographer: Eddie Palmquist

Comment: Excellent cha-cha music with a full band. The routine is not easy and although it has several sections repeated it has irregular sequence and will take work to master.

SILVER DOLLAR — Hi-Hat 833

Music: (Dick Cary) — Trumpet, Clarinet, Trombone, Piano, Bass, Drums, Banjo

Choreographers: Pete and Ann Peterman

Comment: A very easy two-step routine to good danceable Dixieland music. Half of the routine is repeated.


SILVER BELLS — Flip side to the above



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Choreographers: Merl and Delia Olds

Comment: An easy waltz arranged for use thru the holiday season. The music has the familiar Christmas song flavor and half of the dance is repeated.

(Interview continued from page 25)

who have accomplished much—the one in Missouri, one in Texas, one in Kansas. New ones are coming up—as in the Deep South—and they are all exerting a tremendous influ-

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ence for good for all the dancing in the area.

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Smith: I think that every dancer who round dances as well as square dances, starting at a base point and progressing up the ladder of ability will come to some point that satisfies him at a given time in his dancing experience. If he enjoys the people he will be drawn back. It isn't just the dance. In the beginning it's

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the learning process that holds people together but later on it is the people in the club—the friends that dancers have made.

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the dancer who stays in will go over the mountain top. He will have discovered the importance of the friendships he has made and level out the dancing to keep those friendships intact.

(Date Book, continued from page 5)

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1



2



3



4



EXPERIMENTAL LAB



9



10



11



12

THERE ARE OCCASIONS when a person working with an idea “discovers” a movement which seems to be completely new and different. Then, at some later date, he finds that the identical movement has been created at the same time or earlier by someone else, perhaps in a city several thousand miles away.

While this doesn't happen too frequently it does come up now and then only to suggest that there is nothing *brand new* under the square dance sun.

So many of the movements we're using today bear close resemblance to other movements. We have seen over the past few years the development of slight variations on different themes. Trends, such as movements originating from an ocean wave position make the possibility for duplication very real indeed.

Also a possibility is the chance that the name given to an experimental movement may already have been selected by someone else for

a completely different movement. All too frequently when something of this nature occurs the first movement to be introduced retains the name. The movement second in line, whether good or bad, tends to disappear.

Here is one instance where a movement was written and released to workshop groups in many sections of the country. Sometime after its release, it developed that the title had been used almost a year before. Not wanting his “baby” to be completely wasted, the author then attempted to do something which up to this time had not proven to be too successful. He changed its name.

Sam Grundman originally called the following movement “Pair Thru.” He has changed the name and we present it — title, description, and all, for you to decide. Was it worth his effort? Do you think he should have skipped the whole thing? Or do you feel that the movement and its new title deserve a chance to be



17



18



19



20



Our thanks to our models—members of Sets In Step, La Crescenta, California



tried and enjoyed?

TURN AND SLIDE

By Sam Grundman, Berkeley, Calif.

The movement starts with two facing dancers. Each takes the other by the right arm (unless the preceding movement has just used a right arm—in which case a left arm would be used). Dancers move half way around each other, then pull by. Men make a quarter right turn as the ladies make a quarter left turn.

This month we've tried the experiment using three different setups—first with just two facing dancers, then two facing couples, then two facing lines of four.

To begin with, our two facing dancers (1) give a right forearm to each other (2) and move forward and around (3) in a clockwise direction until they have covered 180° (4). Facing in this direction (5) they pull by each other (6), release their holds, and the lady turns left as the man turns right (7) to end

side by side (8).

This time with two facing couples (9), each dancer gives a right forearm to his opposite (10) and moves forward clockwise (11) half way around (12). Each pulls by the other (13), releases the hold (14), and the lady turns left as the man turns right (15) to end side by side with that person (16). What has been accomplished here is an equivalent to a square thru.

Finally in two route lines of four (17) each dancer extends a right arm to his opposite (18) and, with that person, begins turning in a clockwise direction (19) and (20) half way around (21). Then each dancer pulls by the one he is with (22) and as the ladies turn left the men turn right (23) to end with that person as a partner (24).

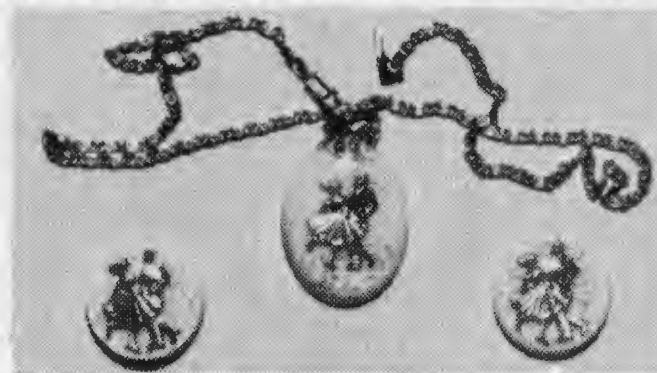
This month we have quite a number of patterns to try out with the Experimental Lab figure and you'll find them on page 47.



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(Goof, continued from page 5)

Things went along fine until the time came for page 37. At this point, page 21 started in again.

Now, if you have no idea what we are talking about chances are your October issue of Sets in Order came through ok. But, if yours was mixed up, please drop us a postcard with your name and address. We have some extra "good" copies standing by and we'll fire one off to you by return mail. We always were told there would be days like this.

PREMIUMS FOR SUBSCRIPTIONS

Among those who have won extraordinary Premiums for selling Sets in Order subscriptions recently are the following: Bud Sibbald, Oradell, N.J. (Microphone); John Watts, High Nooner Club, Pueblo, Colo. (Electric Skillet); Dorothy Knox, San Francisco, S.I.O. Binders; Lee Sturgis, Decatur, Ill. (Hot/Cold Beverage Server); Gordon Jenner, Endicott, N.Y. (Square Dance Jewelry); Jim Hocking, Prairie Dusters, Pueblo, Colo. (55-cup Percolator).

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Sets in Order RECORDS



SIO 164

FLIP INST.

SEE THE U. S. A.

(See the USA in Your Chevrolet)

CALLED BY GUEST ARTIST

TEX HENCERLING

Amarillo, Texas

DANCE by **ED GILMORE**

Yucaipa, California



EVERYONE — JUST EVERYONE!!
Will enjoy this easy "Swinger"

RECENT ROUNDS

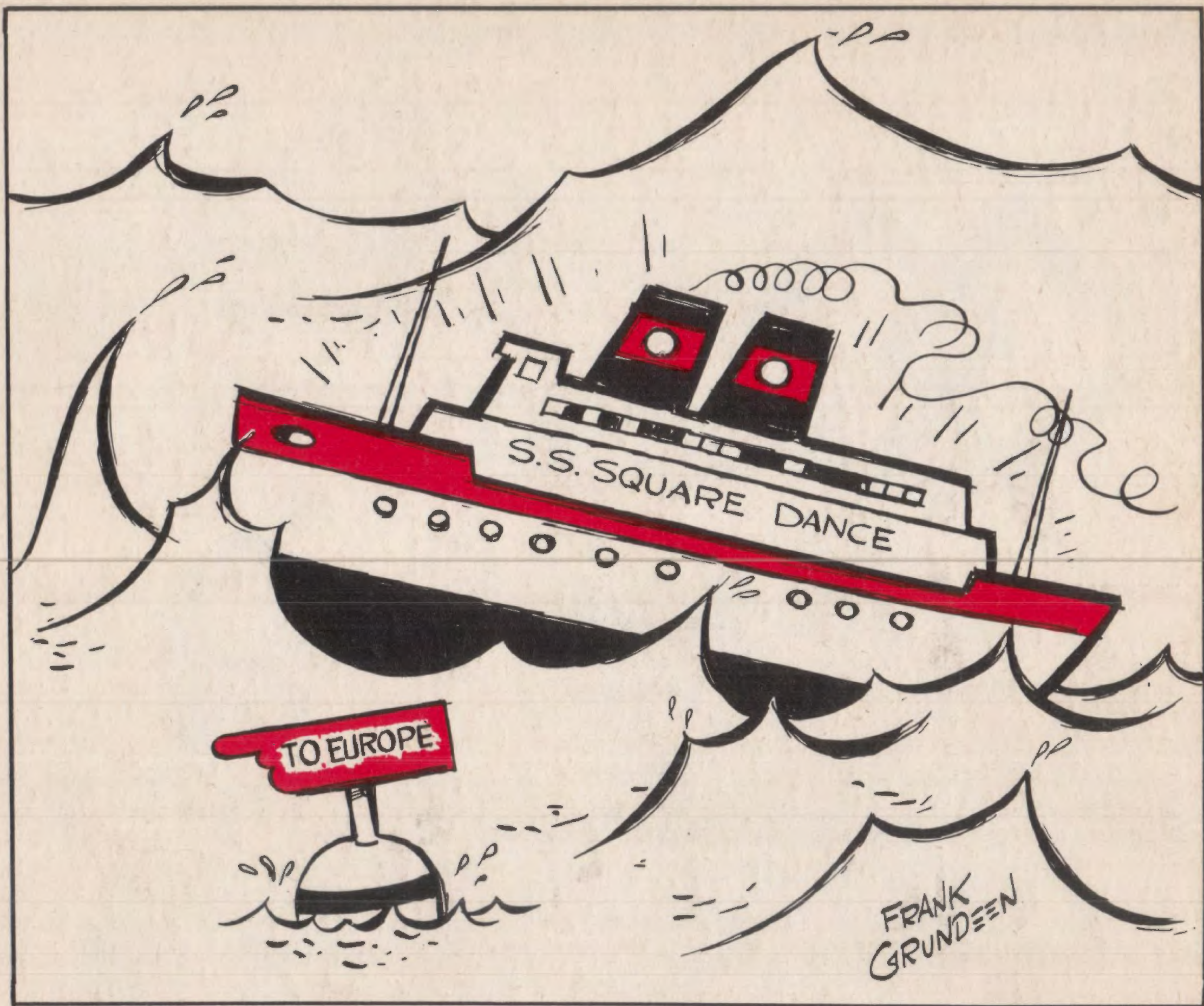
#3159 VAYA CON DIOS/TEDDY

RECENT SQUARE

#163 ROLL OUT THE BARREL

Called by **Tommy Cavanagh**

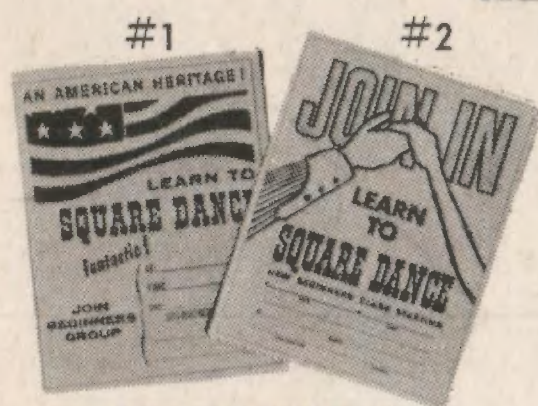
These records available at the dealers listed on pages 67 & 69



*"Duck for the oyster, dig for the clam, reach for the sardine, take a big can—
Hey! Where's everybody going?"*

POSTERS & POSTCARDS

RECRUITING HELPS



ORDER FROM

Display posters on light cardboard help publicize your starting class

#1 POSTER 8½" x 11" in 2 colors — 12 for \$1.50

#2 POSTER 8½" x 11" — 12 for \$1.00 (1 color)

A good size for store windows and bulletin boards

POST CARDS — 5½ x 3¼

A replica of the "join in" poster for mailing to prospects for
your Beginners Group

100 for \$2.25

Calif. add 4% sales tax

Sets in Order

462 N. Robertson Blvd., Los Angeles, Calif. 90048